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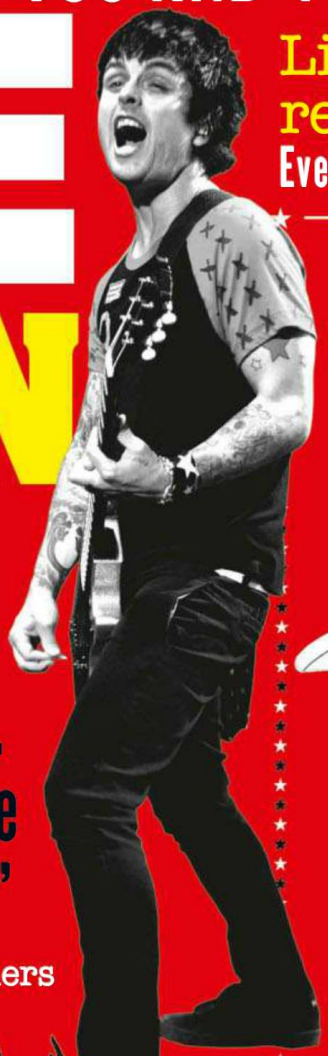
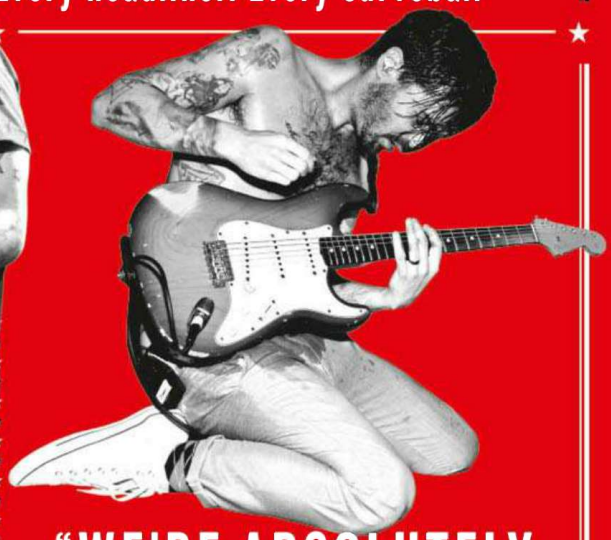




GREEN DAY

"Rehab is behind us. We're ready to get the f*ck out there again!"

Can the Reading & Leeds headliners finally slay their demons?

"WE'RE ABSOLUTELY SH**TING IT!"

BIFFY CLYRO

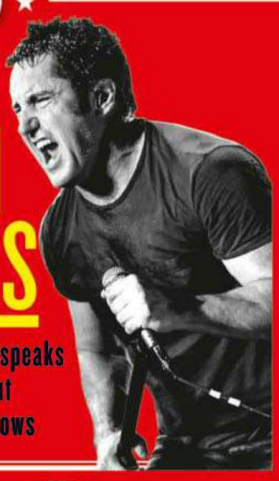
gear up for the biggest gigs of their lives

EMINEM

WHY HIS COMEBACK COULD BE THE GREATEST SHOW of 2013

NINE INCH NAILS

TRENT REZNOR speaks exclusively about their only UK shows



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PEACE
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FRANK OCEAN & KING KRULE
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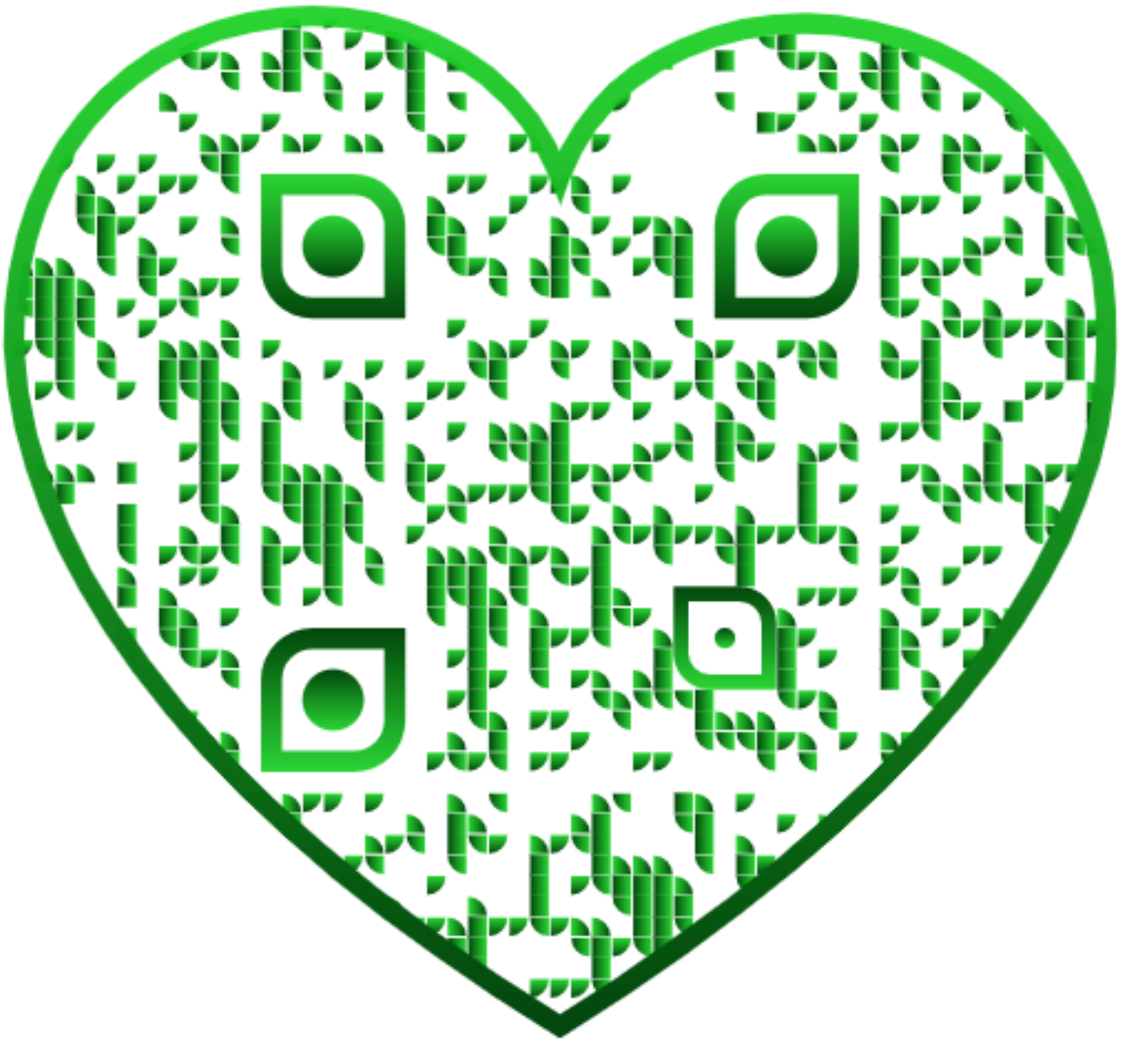

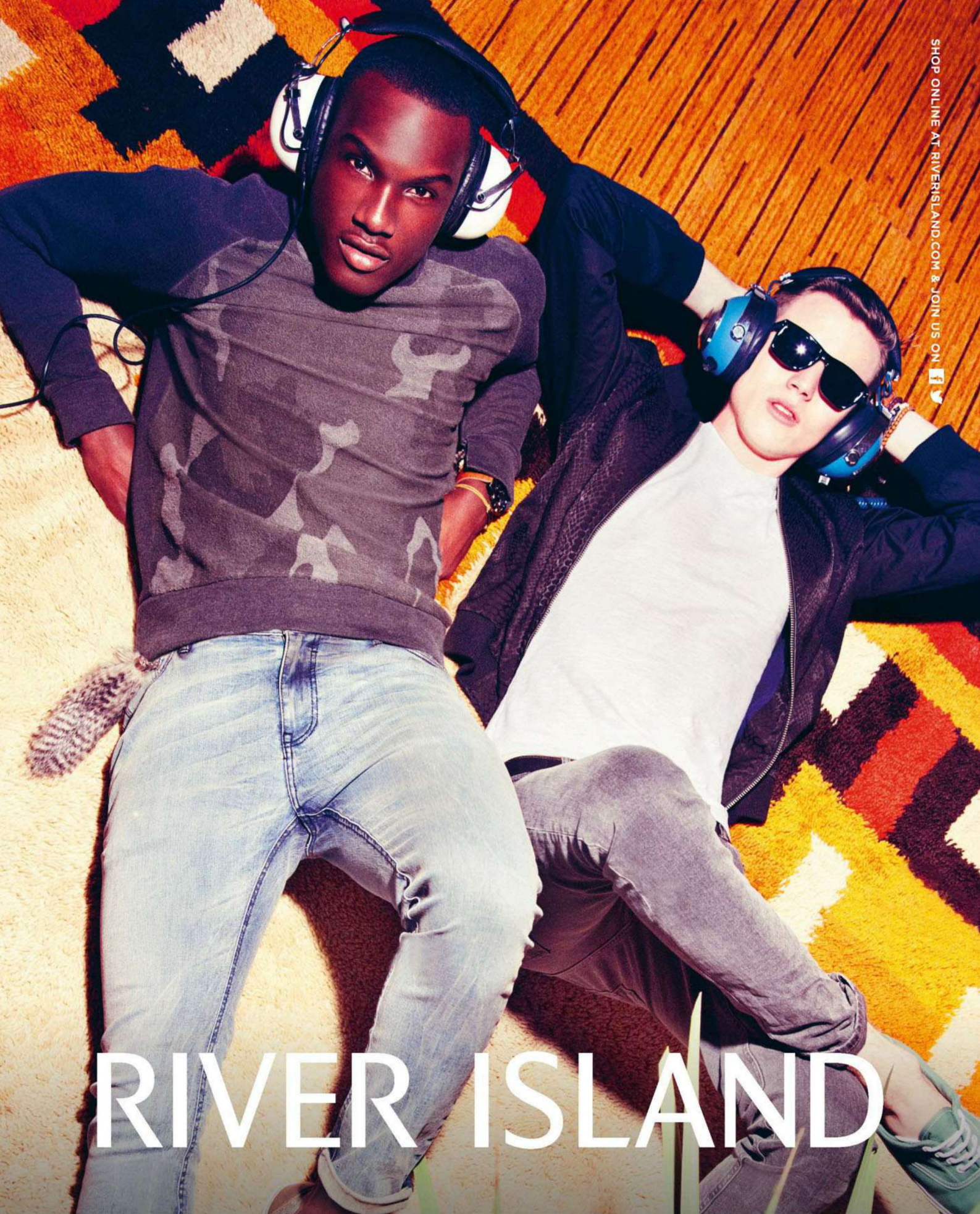
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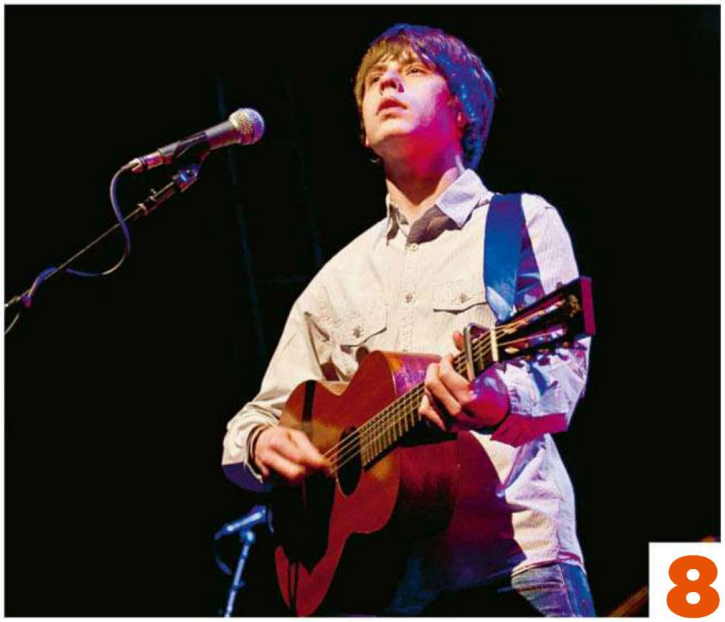

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"I'M PAST IRONY NOW. I'M THE FIRST NEXT-LEVEL HIPSTER"
THE CHILD OF LOV EXPLAINS WHAT HE'S ALL ABOUT

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

LISTEN TO EVERY TRACK ON NME.COM/REVIEWS NOW!

TRACK OF THE WEEK

PARQUET COURTS

Smart Aleck Kid

What can *you* get done in one minute and six seconds? I mean, really? You could listen to everything Ben Howard has to say for himself, or maybe do the 'Harlem Shake' twice. Take That could fall in love (with six seconds to spare) as well. However, a far better use of your 66 seconds would be to stick on this new Parquet Courts track. With its ranty, shouty vocals and wiry riff it isn't going to do anything to divert those Fall comparisons, but nevertheless, 'Smart Aleck Kid' reaffirms the belief that these New Yorkers are one of the best new bands coming out of the US right now. Frontman Andrew Savage charges through the track like he's reading from a to-do list he hasn't got time to finish. "*All it's going to take is a word to legal*" sings Savage on the chorus, "*from the smart aleck kid!*" All the while, Austin Brown's guitar flips from finger-blurring riffs to the same thrashing, heart-swelling moments of noise that illuminate Parquet Courts' debut album 'Light Up Gold', released officially in the UK on April 15. One comment on SoundCloud sums it all up, calling it "Probably the best 66 seconds of proper rock and word vomit." A little less of the "probably", please, because vomit has never sounded this good.

David Renshaw, News Reporter

> ***It reaffirms the belief that they are one of the best new bands in the US right now***

SMITH WESTERNS

Varsity

"*I know it's hard to be alone*", coos Cullen Omori – but how can he feel alone if he's got the company of this fluffy kitten of a single? Wafty West Coast dreampop that's the aural equivalent of getting a tantric massage and your chakras fondled on Venice Beach in 1968. By, um, an indie rock band from Chicago.

Mark Beaumont, writer

RUSTIE

Slasherr

"BOOM!!!!" is the only thing you'll think as this new banger from Scottish producer Rustie forces your head into a state of uncontrollable bouncing. In 'Slasherr', the man responsible for 'Glass Swords' – one of the most innovative dance records in recent memory – gets as heavy as a Glasgow kiss.

Eve Barlow, Deputy Editor

DANNY BROWN

HottestMC

On which Danny Brown takes down the MTV Hottest MCs list (who says 'MC' anyway these days?). Produced by New York rising star Harry Fraud, it rides on a medieval synth line and lolling drums. His over-enunciated SpongeBob voice seems harder, but still hot as hell.

Lucy Jones, Deputy Editor, *NME.COM*

MILK MUSIC

Cruising With God

You know that road-trip you're taking across the country this summer in a fast car with no top and the boot full of beer and powerful hallucinogenic drugs? I need to tell you two things: put this Dinosaur Jr-flavoured slacker scuzz on the stereo, and always wear a seatbelt.

Kevin EG Perry, Assistant Editor, *NME.COM*

LAURA MARLING

Where Can I Go?

Rumour has it that the opening track on Laura Marling's forthcoming fourth album 'Once I Was An Eagle' clocks in at over 20 minutes. That, coupled with the fact she's ditched her band, means another sea-change from the 23-year-old. But first, this new track, which is all beautifully tumbling guitars, a touch of organ and her voice sounding more defiant than ever before. It's a meaty taster of what's to come.

Jenny Stevens, Deputy News Editor

IGGY AND THE STOOGES

Burn

It's been four years since James Williamson rejoined The Stooges, and it's taken that long for us to hear his gutter-rock guitar genius in full flow. 'Burn' is wild and sprawling and well worth the wait. "A real fucking group, who make fucking records," Iggy said about the band recently. Amen to that.

Jamie Fullerton, Features Editor

SURFER BLOOD

Demon Dance

Warm and cosy as a hoody with thumbholes, the riffs, harmonies and chops of Surfer Blood's Weezerish power-pop is more heavenly than hellish on this second teaser from new album 'Pythons'. As singer John Paul Pitts puts it: "*Like a Pentecostal choir on Sunday/ I can suck the venom out of your bones*".

Emily Mackay, writer

AUSTRA

Home

The voice of Austra frontwoman Katie Stelmanis is a low-key antidote to Florence Welch at her most warbly. This, the first track from the Toronto trio's second album 'Olympia', is spooky heartache pop that just about gets away with squeezing a load of Enya pan-piping into its piano and drums lollop.

Tom Howard, Reviews Editor

GUY EPPEL, PA

MIA

Matangi Mix

Six minutes of hyped-up hollers, samples and lines including "*I'm thankful for my body because it's a fucking banger/I'm thankful for my mouth because it's a fucking screamer*". When MIA's fourth album 'Matangi' finally drops (it's currently slated for April 15), expect it to make a huge entrance.

Siân Rowe, Assistant Reviews Editor

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

READING & LEEDS SPECIAL!

READING LEEDS 2013

"WE'RE JUST GETTING FIRED UP FOR IT NOW!"

*Green Day are the final headliners to be announced for Reading & Leeds 2013. But following Billie Joe's onstage breakdown, his stint in rehab and the underwhelming trio of albums, can their festival slot put the band's annus horribilis to bed? **Dan Stubbs** asks bassist Mike Dirnt what the current state of play is*

MAIN EVENT

For Reading goers, August 25, 2012, was not a good day to stay in your tent with a hangover. At 10.15am, Green Day tweeted confirmation that their much-rumoured secret show was, in fact, due to take place at 11am that day. There followed a great rush to the *NME*/Radio 1 Stage, but demand to see the punk rock behemoths was so great many had to watch the set via screens at the Main Stage instead. It was, says bassist Mike Dirnt, "out of control. I was really scared for the crowd, because the waves of people would not stop coming."

The secret show was an early high point in what was set to be another vintage year for the Californian trio. They had three albums ready for release, TV appearances planned around the world and a bursting calendar of gigs to look forward to. But in reality, 2012 turned out to be the band's annus horribilis. Less than a month after their Reading show, on September 21, the band were onstage at the iHeartRadio Music Festival in Las Vegas when frontman Billie Joe Armstrong took offence at being told he had just a minute left onstage. "Oh fuck this shit," he raged. "I'm gonna play a fucking new song. Fuck this shit. Give me a fucking break. One minute left. You're gonna give me one fucking minute?" He continued in this vein for a short while, smashed his guitar and stormed off. "One minute. God fucking love you all," he said. "We'll be back."

But Green Day weren't coming back. Billie Joe

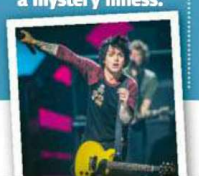
GREEN DAY'S DOG DAYS

That secret show at Reading was a high point – but things went downhill from there...

AUGUST 25, 2012
Secret show at Reading Festival. The band perform at 11am to a packed-out audience.

AUGUST 28, 2012
UK stadium gigs announced for 2013, including a date at the 60,000-seater Emirates stadium, home to Arsenal.

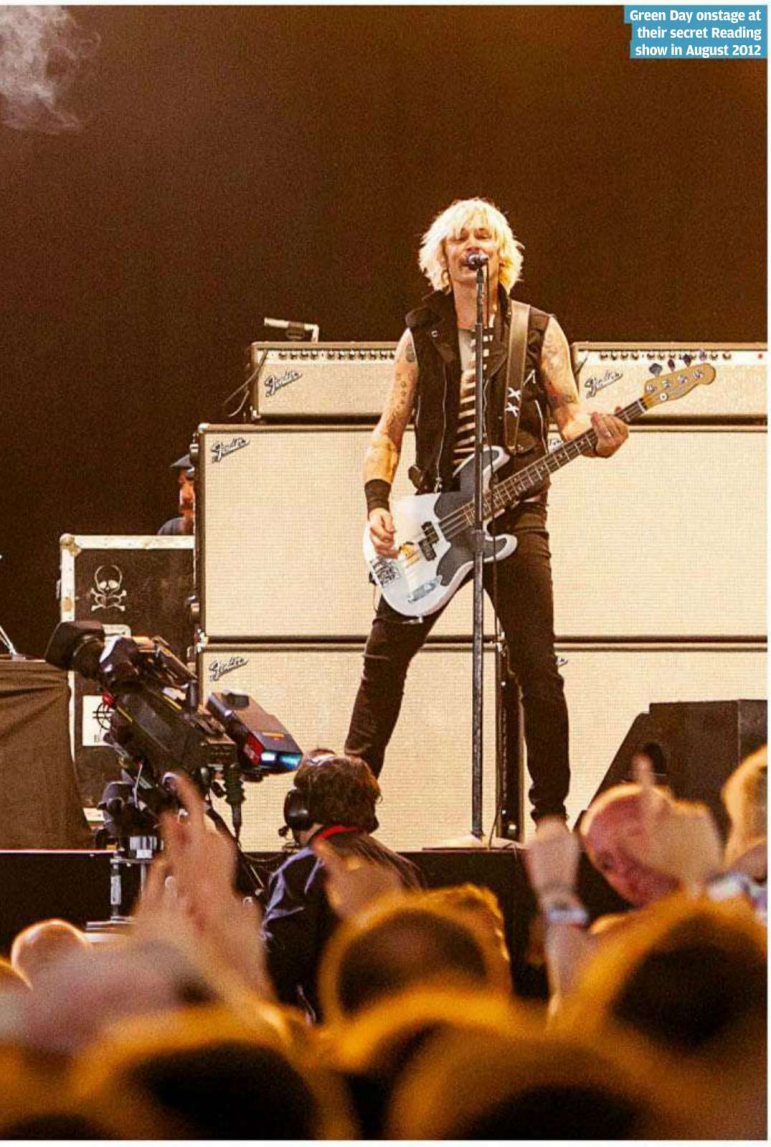
SEPTEMBER 3, 2012
Billie Joe Armstrong rushed to hospital in Bologna, Italy, suffering from a mystery illness.



SEPTEMBER 21, 2012
Armstrong rants onstage in Las Vegas. It concludes with him shouting, "I'm not Justin fucking Bieber motherfuckers," and smashing his guitar.

SEPTEMBER 23, 2012
Two days after his onstage meltdown, Armstrong is admitted to a rehab facility to get help for his issues with substance abuse.

SEPTEMBER 24, 2012
'¡Uno!' is released. It debuts at Two in the UK charts, selling over 40,000 in its first week on sale.


Green Day onstage at their secret Reading show in August 2012

"Ah, we might actually get to see Green Day this time around!"

was admitted to rehab for addiction to drugs and alcohol. The live dates were cancelled. The '21st Century Breakdown' headlines practically wrote themselves. And without the trio around to promote them, the three albums – already a risky prospect – sold pretty dismally, roughly following the numbered titles. '¡Uno!' did OK, '¡Dos!' not so well. '¡Tré!' bombed.

With Billie Joe now released from rehab, the band are determined to pick up where they left off. There are some big fixtures on the calendar – a South By Southwest unveiling of the *¡Quatro!* documentary, a London stadium date at the Emirates in June and – most symbolically – a newly announced headline set at Reading And Leeds. So they've gone right back in at the top. But that's not to say everything's hunky dory. "It's nerve-wracking, playing these shows after Billie Joe's rehab," says Dirnt, speaking to *NME* from his California home. "The shit really hit the fan. But we're ready to get the fuck out of home again..."

***NME*: In hindsight, was it a mistake to put '¡Uno!', '¡Dos!' and '¡Tré!' out?**

Mike: "No. Here's the way I look at it – we still sold millions of records, and we did it for our fans. You've only got one life. If you want to waste three years between each record, well then how many Green Day records are you gonna get? We're 40 now, we don't want to waste time."

The sales of each album got progressively worse, though.

"Honestly, I'm not worried about sales. If it was about sales, we could've just pushed forward and gone, 'No Billie, you're not going to rehab,' and kept playing live TV shows and all that shit."

Was there ever a thought you might do that?

"No. It was the first time in my life I've ever been in a position of being scared for my friend's life. We're a very close band. We don't want our personal lives in the tabloids, but this was as real as it gets."

What were you thinking that night in Las Vegas?

"I was shocked. The first thing I did the next day was call Billie and go, 'What the fuck, dude? You're in a bad place, you've got to get better.' And, you know, he took it seriously."

Did you see Billie Joe's problems coming?

"Yeah, you could sense it coming. That's the shit thing, you knew something was going on but you don't know that's the reason his backpack would sound like a baby rattle when he put it on. We're a close band but it's personal shit. You don't want to be like, 'Hey man, what are you doing?' You look around and everybody in the world is on pills and alcohol nowadays."

Why do you think that is?

"Well, in this job there's a lot of time and opportunity. If you're playing a show you party after and sometimes you party just to kill the boredom. So, it just had to be dealt with, you know. It had been too long."

Did you visit Billie Joe in rehab?

"No, but you know, it was funny, after about a month and a half, I was getting coffee and I randomly ran into him on a bench near the coffee shop. I was like, 'This is like two old friends running into each other on a park bench.' I hope we can do that when we're, like, 90."

> *"Playing the headline slots at Reading and Leeds is the big news of the year for us"*
> MIKE DIRNT

How did he look at that point?

"He looked great, but what do they say, the symptoms are the last thing to show up but the first thing to go away."

When did he come back into your daily life?

"We just waited 'til the time was right. He called and we said, 'Hey, we got shows coming up.' We talked a few times in between and finally he said, 'Let's get the wheels turning and set some dates.' It's feeling good enough now for us to add a couple of club shows before the arena shows in the States."

What did you do with all the unexpected time off?

"It was nice to finally meet up with some old friends that you haven't seen in forever, spend time with our families and stuff. We've spent decades working 28 hours a day." ▶

RICHARD JOHNSON, DEREK BREMNER, PA, ANDY WILLSHER

SEPTEMBER 26, 2012
Claudia Wright, the ex-wife of Green Day drummer Tré Cool, confirms that Armstrong had been drinking "a lot" prior to his stint in rehab.

OCTOBER 29, 2012
Green Day cancel all their remaining live dates up to February 2013. "Billie Joe's well-being is our main concern," say his bandmates in a statement.

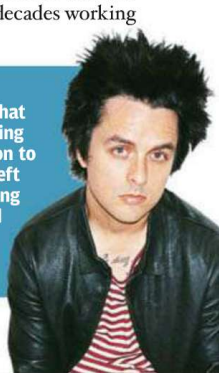
NOVEMBER 9, 2012
'¡Dos!' hits the shops. It reaches Number 10 in the UK Albums Chart.

DECEMBER 10, 2012
'¡Tré!' is rush-released to appease fans affected by gig cancellations. It charts at a lowly 31 in the UK.

JANUARY 2013
Billie Joe finally leaves rehab after four months getting treatment for his addiction; the band then confirm that they will return to playing live in March 2013.

FEBRUARY 2013
Green Day announce that they will play at SXSW in Texas and premiere their documentary *¡Quatro!*, a look behind the scenes as the band made their trio of albums.

MARCH 2013
Billie Joe says that his heavy drinking plus an addiction to insomnia pills left him "not knowing where he would wake up in the morning".



How will you get back to match fitness? Have you been rehearsing a lot?
"No, not really, a little bit. We're just getting fired up for it now. I think we start either tomorrow or Monday or something, then we'll practice lots."
Are you nervous about Billie having a relapse?
"No, he's in a good place. What I will say is backstage is going to be a lot different from now on. We'll watch for stuff getting passed around, not let idiots walk backstage, not get hammered and shit like that. When you're in a band, everyone in the world wants to have a shot with you. But if you have a shot with everyone in the world you'd be dead."
The last time you headlined Reading & Leeds was nearly a decade ago. Do you think you'll still be headlining in another decade?
"I don't know. If we had the offer 10 years from now, I'd still be excited. Playing the headline slot is the big news of the year for us. It's kind of like a new start, and it's sort of set the flag in the ground for the third act of our career. Maybe it didn't start in the right way, but you can take everything that happened either as a curse or a blessing. I think it's a blessing because we couldn't keep going at the pace we were at."
Will you play lots of '¡Uno!', '¡Dos!' and '¡Tré!' songs at Reading And Leeds?
"Yeah, but we love playing all of our songs, you know. We love playing 'Basket Case' just as much we love playing 'Stay The Night' off '¡Uno!'. A lot of bands just abandon their older records and just preach their new record, but that's just not our style."
You had a T-shirt launcher gun on your last UK tour. Any new toys this time?
"Maybe we'll throw cherry bombs into the crowd..."
Biffy Clyro are headlining the festival for the first time. What advice do you have for them?
"Just make the most of it and have fun. I'll be watching."

GREEN DAY'S READING AND LEEDS MEMORIES

Mike Dirnt remembers the band's past festival glories

1995

"The first time we played, we were scared to death. I remember we were playing and Courtney Love came onstage and tried to join in. We told her, 'No, no, you can't come up here, you've already played.' She's a really bright person, but she was a mess back then!"

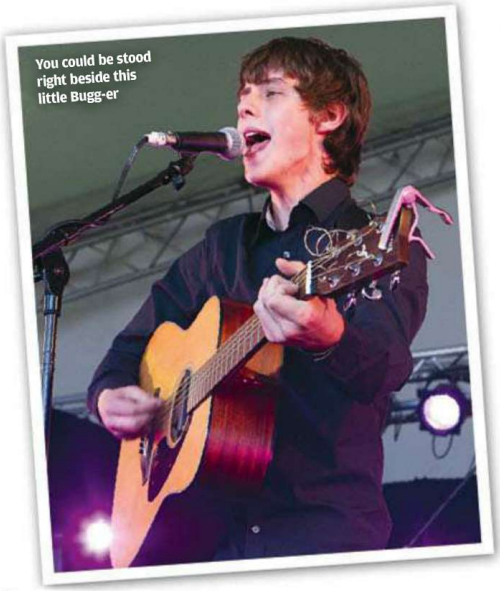
2004

"This was our first headline year, and it was a huge deal for us. I think it's a huge deal any time you play a festival with this much history behind it. It also marked the start of a new chapter in our careers – 'American Idiot' came out soon after."

2012

"The year of our secret show. It was exciting. We like changing the pace. We'd done a lot of arenas and festival shows before and in between you want to really mix it up with smaller shows so you don't find yourself going through the motions."

Green Day (l-r): Tré Cool, Billie Joe Armstrong, Mike Dirnt



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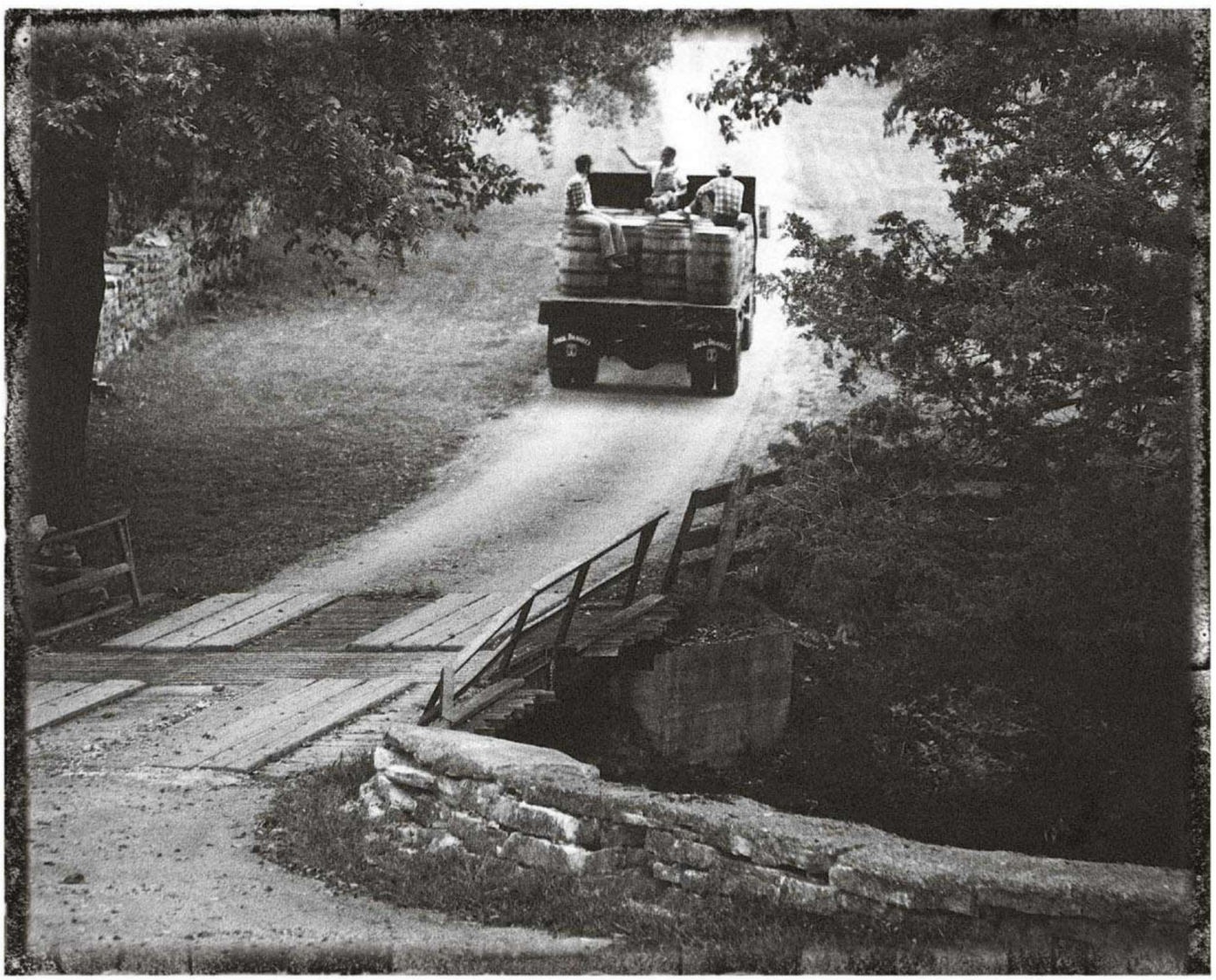

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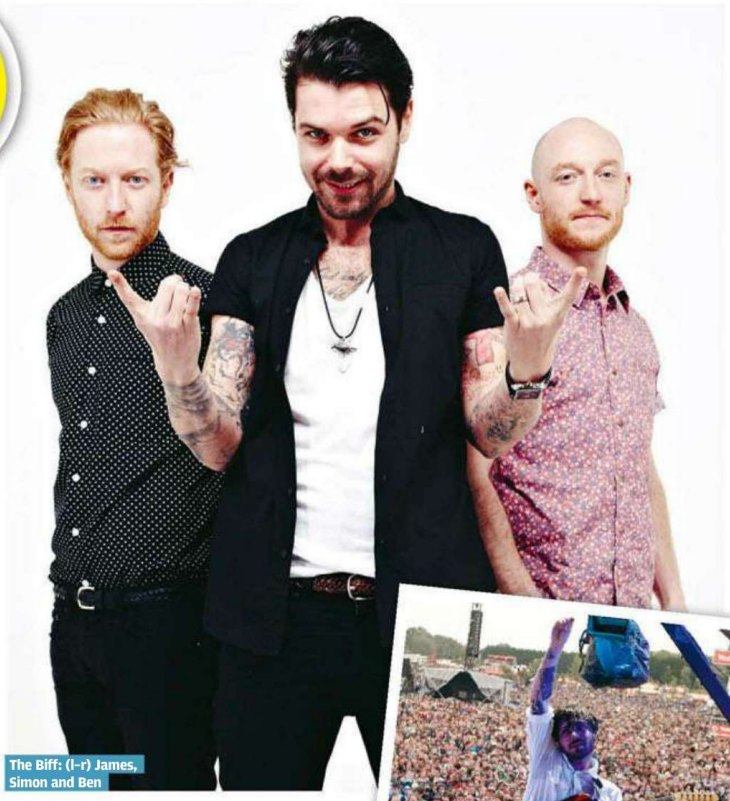
BIFFY CLYRO

READING & LEEDS MEET THE HEADLINERS

Can NME's Best British Band of 2013 play their biggest ever festival show – headlining this year's Reading and Leeds – without being sick?



The Biff: (l–r) James, Simon and Ben

What are your earliest memories of Reading and Leeds?
James Johnston (bass): "Our first memory is of playing it – and being ill. We rolled out of this van and went straight to the toilet and spewed everywhere. I spewed right before we went onstage. They were calling 'BIFFY CLYRO!' and I was being sick down the side of the stage."
What are your tips for Reading and Leeds virgins?
Simon Neil (vocals/guitar): "Head to the Festival Republic Stage. Regardless of whether they get popular or not, you're always gonna see some really exciting new bands in there."
What bands have you discovered at the festival yourselves?
James: "Cat Power. She had a really tough gig because she was playing, really quietly, at the same time as Papa Roach."
How are you going to make sure you nail your headline slot?
Ben Johnston (drums): "Just by giving it our all. We've played there seven times so we know how to do it on small stages."
Simon: "You kind of learn when to be really intense and when to just let the crowd take over. But we are shitting it. It's an important slot and I don't want it to be anything less than amazing, because we've been there in the crowd, and we know it has to elevate things to a peak."
How do you translate a huge double album like 'Opposites' into a headline festival slot?
Simon: "Well, we'll hopefully have a big old stage set that'll look awesome, and hopefully by that point the songs will be friends to people."
Will you be bringing out the bagpipes for 'Stingin' Belle'?
Simon: "Sadly not. Bizarrely, the bagpipes on the record are in a different key than bagpipes actually are. Otherwise we would have the Red Hot Chili Pipers or something..."

Hopefully by R&L Simon will have learned to face the crowd

HEADLINER WARS!

Biffy Clyro frontman Simon Neil sizes up his rival Reading & Leeds headliners

GREEN DAY

Simon: "We saw them at Barrowland back in the day and it was one of the greatest shows ever. Billie Joe's one of the greatest frontmen ever. So it is gonna be tough going up against an experienced band like that. It's strange to even see our name in print level-pegging with them.

EMINEM

They've been going through a tough time lately but I think they know what they're doing. And you know, we did the double album, they did three."

"A festival slot is tough for a hip-hop act, but someone like Jay-Z nailed it with live musicians rather than just a DJ. Eminem can be a wee bit hit-and-miss in that regard. But 'm sure he wouldn't come back to do it if he didn't feel he was gonna blow it away."

CAN EMINEM STILL CUT IT?

"'My name is, my name is...' C'mon, surely you can still remember..."

Eminem is also headlining R&L. But is he up to the job? Of course, says NME's ***Tom Howard***

You didn't see this one coming, did you? Nuh-uh. Reading & Leeds have gone and dropped a rap megastar-shaped bomb. And yeah, even though he hasn't released an album for three years, Eminem is still a megastar who makes Jay-Z and Kanye West look as world-conquering as, erm, Dog Is Dead. He also has every essential ingredient required to be a spectacular headliner. Don't believe me?

1 TUNES

You know *all* the big Eminem tunes. 'My Name Is'. 'Stan'. 'The Real Slim Shady'. 'The Way I Am'. Six billion other bangers hidden away on the three albums he put out during his 1999–2002 hot streak. Sure, his last two albums – 2009's unfortunate 'Relapse', 2010's totally acceptable 'Recovery' – have none of his greatest work on them. But some of his guest spots in that time are up there with his best. If he drops verses from either 'Roman's Revenge' by Nicki Minaj or 'Drop The World' by Lil Wayne I'll take off my trousers. YOU'LL SEE.

2 INSANITY

He opened every show on the Marshall Mathers Tour with a charming *Texas Chainsaw Massacre* routine involving a mask and a power tool. He's an ex-drug addict. He sent Elton John a pair of diamond cock rings as a gift to celebrate his good pal's civil union to David Furnish. Even if something goes terribly wrong it'll be great, because he's Eminem. The worst thing he could do is be boring. And that's not gonna happen.

3 ANGST

At a festival known for angry rock bands getting their rage on, he's the angstiest. There won't be anyone else on that line-up who's written a song about murdering their wife ('Kim'). And no-one else who's then divorced, re-married and re-divorced that wife. These aren't good things, but they are examples of the complicated fury that make Eminem an intriguing prospect.

4 GUESTS

Where do you start? Dr Dre? Snoop Dogg/Lion? Nicki Minaj? Lil Wayne? Jake Bugg? Or, more likely, Rihanna, who he wheeled out for 'Love The Way You Lie' when he headlined V in 2011. Which brings us to...

5 FORM

He's headlined Reading & Leeds before, in 2001, and he nailed it. And he hadn't even released 'Without Me', 'Sing For The Moment' or 'Lose Yourself' at the time...

WORDS: EMILY MACKAY PHOTOS: DEAN CHALKLEY, DANNY NORTH, ANDY WILLSHER

NEW KIDS ON THE BLOCK

Three bands who'll be popping their Reading & Leeds cherries this year

HARRY KOISSER
PEACE

Most likely to: Dress fabulously
Least likely to: Cover an Arctic Monkeys track
What does it mean for you to play Reading & Leeds?
"Lots. I've been every year since 2008."
Which is better: Reading or Leeds?
"I always go to Reading.'"
Skrillex is headlining the tent you're playing. How will you be better than him?
"I've never heard any of his music. He's folk, right?"
Er, no. Any terrible Reading & Leeds memories?
"There's a lot. I had a severe panic attack and couldn't move during Arctic Monkeys and basically when I hear anything off their second album I get a chill down my spine even now. A bad chill."

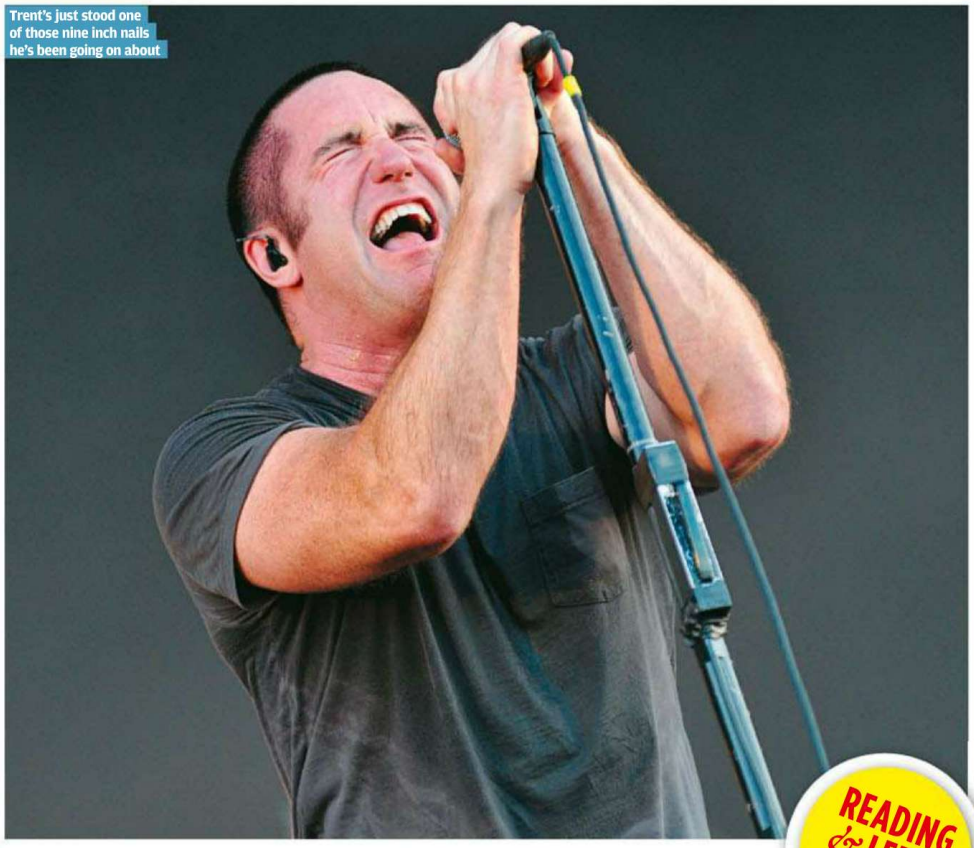
AUSTIN WILLIAMS
SWIM DEEP

Most likely to: Make the sun come out
Least likely to: Stay sober
What does it mean for you to play Reading & Leeds?
"It's like Mecca for me – I went to Reading four years in a row, from being 16 to 19. I used to put my arm around [guitarist] Higgy and say, 'One day we'll be stood at the side of that stage about to go on and I'll ask you if you remember this moment.' I'm living out my dreams!"
How will you handle it if you're the hit band of the festival?
"Oh, I'd stay quite grounded – grounded on a cloud maybe. When I went home from Reading the first time I changed as a person and it'd be great to change someone else too."
How do you think playing the festival will be different to your usual shows?
"What I like at festivals is that there's no four walls. You walk past and if you like what you hear you'll stay. We might be playing early, so I hope it's not too early for people to go nuts!"

JAMES BAGSHAW
TEMPLES

Most likely to: Expand your mind
Least likely to: Watch the headliners – "They don't tickle my fancy."
What does it mean for you to play Reading & Leeds?
"It was my first festival when I went at 17, and I then went three years in a row because it was so brilliant. I always hoped I would play there myself."
Are we in for a psychedelic summer?
"It could be. Psychedelic music is rooted in festivals more than some other styles. It was right there in the early festival days, so it's music that's well suited to being out of the confines of a venue."

WORDS: EMILY MACKAY, SIMON BUTCHER PHOTOS: REX, DAN KENDALL, DAVID EDWARDS



Trent's just stood one of those nine inch nails he's been going on about

READING & LEEDS SPECIAL!

TRENT REZNOR NINE INCH NAILS

The newly reassembled NIN play their only UK date of 2013 at Reading & Leeds. We speak to mainman Trent Reznor, and – over the next four pages – a host of other acts playing this year's bash

It's your only UK festival show with Nine Inch Nails. Why pick Reading & Leeds?
"Before we played Reading & Leeds, I'd always put them on a pedestal as something that it'd be nice to play. And when we did, I felt pretty good about it. Festivals in Britain do all turn into a blur of being colder and muddier than I would have expected. But then, all of touring just blurs into a blob of living the same day over and over again with different details around it."
What do you have planned for your set?
"We've put together a new band this time and we're just getting into rehearsals. The intention is to reconstruct songs based on this new instrumentation, and only play songs that we as a band feel good about. With Nine Inch Nails last time, I felt that I'd explored that kind of bludgeoning rock thing in a lot of different ways, like I'd done everything I could do with that format."
So you won't necessarily take the 'you're at a festival – play the hits' stance?
"I think at one point we used to feel that way. It was, 'OK, we have to win everybody over so let's come out swinging and assault them with *both* our hits!' I think this time it's going to be a bit more of what we want to do. I hope that doesn't translate into being self-indulgent. It's a bit less concerned about conquering the world and more about who we are."

> *"UK festivals all turn into a blur of being colder and muddier than I expected"*

You've added King Crimson's Adrian Belew to the band. Does that mean you've gone all prog?
"Adrian's played on a number of records I've done, from 'The Downward Spiral' up to 'Ghosts...'. He's not there to turn us into a prog rock experimental jam session band. What appeals to me a lot about his work is his use of textures, and when we started messing around to see what it would sound like, it really just lit the fuse of thinking about getting a band back together and building it around what we could do with these new capabilities."
Will there be any new material?
"There isn't any new material to play except from a couple of tracks Adrian and I started experimenting on that were intended to go on a greatest hits record. We decided to push that back to 2014, and there's no new record scheduled at this point."
Biffy Clyro are headlining after you. Are you familiar with them at all?
"Familiar with *who*?!"

THOSE ABOUT TO ROCK

READING & LEEDS SPECIAL!

There's a whole raft of other brilliant acts primed and ready to take to the Reading & Leeds stages. Here's how they're getting pumped up for August...

Frank was thrilled to find the door to Narnia

THE READING & LEEDS VETERAN

FRANK TURNER

Frank! Are you ever *not* at Reading & Leeds?
"I've played solo every year from 2007 to 2011. The organisers told me I had to take a year off last year, but then I formed a hardcore side-project band called Möngöl Hörde and played with them so I didn't miss it!"
What makes Reading & Leeds so special?
"I like that it's really music focused. Everyone is focused on the acts they want to see, and that's how I am. I'm a music geek."
What can we expect from your set?
"I'm going to make it a party. It's all about getting everyone involved and making sure everyone feels invited."
Who would you most like to see crowdsurfing over the barrier?
"My mum – she's coming this year. I'm not sure if she's going to be doing any crowdsurfing, but you never know..."
What do you think of the headliners?
"Biffy are a fantastic band and they've certainly got what it takes to headline. I'm sure Eminem's going to put on a killer show too. I think the days of people being angsty about different music tribes crossing paths are over."

2012'S SURPRISE HIT

JAKE BUGG

You had huge crowds when you played last year – are you feeling the pressure this time?
"Not really, no. After the first five people, it kind of all looks the same. Last year was great. It's always amazing to get on a stage to find people shouting your name and singing your songs back to you. It's inspiring."
How swanky is your tourbus compared to last year's?
"Very swanky! Last time I had this terrible, terrible van."
What can we expect from your set?
"All my best songs. I usually play for about an hour but I'll only get about 45 minutes, so it'll be all my strongest tunes."
Can Biffy Clyro pull off headlining?
"No."
Cripes. Will Billie Joe Armstrong have another meltdown onstage?
"I don't know, he's going through a bit of a mid-life crisis. He could well do."
Might you play another secret set this year?
"Well, that's a secret."
Who would you most like to have watching you from side-of-stage?
"I dunno. A fit bird is always good, innit?"

Jake has a sly game of pocket billiards

GODFATHER OF GRIME

WILEY

Are you looking forward to Reading & Leeds?
"Are they rock festivals? They're not really for me!"
Why is that?
"I don't like playing in places where they don't know me. I never have done. I remember me and Dizzee [Rascal] parted in that sense because he felt the same way as me but he just got on with it. He went on there and sung 'I Luv U', and that's the reason that I respect him."
How will you win people over?
"I'll use my brain, play the stuff they're used to!"
Do you think Eminem will nail his headline slot?
"Yep, I'm totally an Eminem fan. He's killed it, hasn't he? I've listened to his new stuff already, but when I go back to listening to him I just listen to the old, mad freestyles he did. He's crazy. No-one has really exceeded what he's done on the Earth yet in rap."

Wiley finds sunglasses are useless indoors

THE LEAST LIKELY BAND TO GO MUD-DIVING

ALT-J

What is your earliest memory of Reading & Leeds?
Thom Green: "I went on the same day that I got my GCSE results, so it was kind of a celebration of independence. I lost both of my shoes crowdsurfing to The Prodigy."
You played last year. How was that?
Gus Unger-Hamilton: "Amazing. It was probably the tipping point for us because the tents were just rammed. After that, it seemed like people were talking about us a lot more."
Does that make you expectant about this year?
Gus: "Yes, our expectations are huge. We've got a big slot headlining the NME/Radio 1 Stage! We've always dreamed of headlining a tent at Reading & Leeds, and we're ready."
Any new tricks up your sleeve?
Thom: "We're adding a good lightshow. It's very professional and classy."
Which is best: Reading or Leeds?
Both: "Leeds!"
You've probably just pissed a lot of people off.
Gus: "Yeah, but we went to Leeds University and I'm from Harrogate, which is near Leeds."
Do you like to get stuck in and walk around festivals?
Thom: "Yeah, I always like getting out and exploring a little bit. Backstage is dull. It's just loads and loads of buses!"
Gus: "Yeah, it's just a big car park really."

Alt-J: Thom, Gwil, Gus and Joe

Yannis (centre) and Foals will be the mane attraction

THE NOISE TERRORISTS

YANNIS PHILIPPAKIS
Foals

What have you got planned for your sets?
"Lasers. Laser apocalypse. Seriously, like a laser atrocity."
Sounds expensive.
"Oh yeah, it's going to bankrupt us all."
Who are you looking forward to seeing there?
"Eminem, definitely. The guy is a wordsmith. He's respected by the hip-hop community."
You really love festivals, don't you?
"Oh yeah, I still remember my first one in 2004. I K-holed really badly. Bad to the extent where I thought I was in some kind of perverted, sadistic *Sonic The Hedgehog* kind of game where my life was under threat."
What's your favourite moment from your band's Reading & Leeds history?
"It was probably when we played in 2007. It was one of these shows where it felt like a grand communion of destructive energy. The stage was totally wrecked and the crowd had been feral and had given everything."
So you're looking for a repeat of that this year then?
"Yeah I guess so. But with more violence. *Waaaay* more violence."

THE PSYCHEDELIC OVERLORD

KEVIN PARKER

Tame Impala

Kevin won't be suffering from 'Lonerism' in August

How are you feeling about playing Reading & Leeds this year?
"Absolutely great. We played there in 2010 but hardly anyone came to see us. This time it's going to be fun for sure."

Did you have a mooch around the festival while you were there?
"Yeah, it was the perfect UK festival experience – lots of rain and clouds. I think I went bungee jumping there too."

What have you got planned for your set this year?
"I've got this new instrument that makes my voice go backwards, so I can talk into the mic and say things that sound like complete gibberish, but if someone records it with their phone and plays it backwards they can work out what I'm saying. Other than that, the singles from the album will be the big moments that elevate the mood. 'Feels Like We Only Go Backwards' is Tame Impala at our most anthemic."

If you could invent something to make sure everyone had a better time at a festival what would it be?
"I'd make a machine that you walk into and it changes your state of being from anything to anything, like if you're way too stoned it makes you sober but if you're way too sober it makes you stoned. And if you're hungry or want a beer it sorts that out for you too."

Can Eminem still cut it?
"Yeah, I'd be interested to see what Eminem is packing these days. I heard one of his albums, 'Relapse', recently and it was really cool."

KEEPERS OF THE ROCK FLAME

CHINO MORENO

Deftones

It's a bummer when your razor breaks mid-shave

You're veterans of Reading & Leeds. What keeps you coming back?
"Well, it's one of the ones I'd heard about as a kid. To be part of it once again is definitely a privilege."

What makes it special?
"The diversity of it is very exciting. There's so many different types of music. In America they're never quite as diverse, so it's kind of neat."

What do you like to do when you're there?
"Just run around, man. It's one of those festivals where I get to pretend that I'm just there visiting, see other acts and enjoy the atmosphere as much as I can."

Your last record 'Koi No Yokan' came out last year. Will you be playing that, or just the hits?
"Obviously we'll try to split it up and have a little from everywhere, but we've been digging into the new stuff and working it out and those songs are really fun to play."

Your labelmates Green Day have had a tough time lately. Do you think Billie Joe will be OK?
"Oh yeah, they'll be great. They've been making hits since the early '90s and they know what they're doing."

Final question: which is better, Reading or Leeds?
"That's a tough one! Usually the second show we do is better. But I don't wanna jinx either!"

READING & LEEDS 2013

The bill so far...

MAIN STAGE
Green Day*
Eminem*
Biffy Clyro*
Nine Inch Nails*
System Of A Down*
Deftones*
Frank Turner
Bring Me The Horizon
Chase & Status
Foals
White Lies
Brand New
Fall Out Boy*
The Lumineers
Editors

NME/RADIO 1 STAGE
Skrillex*
Alt-J
Phoenix
A$AP Rocky
Major Lazer
Bastille
Peace
Jake Bugg
Tame Impala
Imagine Dragons
Palma Violets
Azealia Banks
Disclosure
City & Colour
Haim

DANCE
Sub Focus
Magnetic Man
Knife Party

PLUS
Alex Clare
Baauer
Deap Vally
Devlin
Hadouken!
Iggy Azalea
Mallory Knox

MODESTEP
New Found Glory
Swim Deep
Temples
The 1975
The Blackout
The Strypes
Theme Park
Tomahawk
Twin Atlantic
While She Sleeps
Wiley

** denotes UK exclusive*

Peace have packed some of their equipment already

THE BEST OF NME VIDEO.COM THIS WEEK

MONKEYS ON FILM
http://ow.ly/i85Dv
Matt Helders of Arctic Monkeys on shooting NME Awards Best Music Video winner 'R U Mine?'
CLICK: 0:36 – DIY vibes trump cinematic scale.

HOW GREAT IS THIS?
http://ow.ly/i83Ty
Johnny Marr and Ronnie Wood team up to play 'How Soon Is Now?' at the NME Awards.
CLICK: 0:10 – That opening. Now *that's* Godlike Genius.

OLYMPIC STARS
http://ow.ly/ioim0
Kasabian look ahead to headlining Hard Rock Calling at the Olympic Park this summer.
CLICK: 2:08 – Serge reveals he's working with Noel Fielding again.

WELLER GOOD
http://ow.ly/i84ka
Paul Weller and Miles Kane perform new tune 'You're Gonna Get It' live at the NME Awards.
CLICK: 2:24 – A proper sharp-suited pair of gents.

DEAN CHALKLEY, AARON FARLEY, DAVID EDWARDS, ANDY WILLSHER, GETTY

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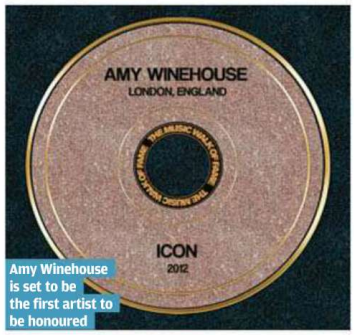
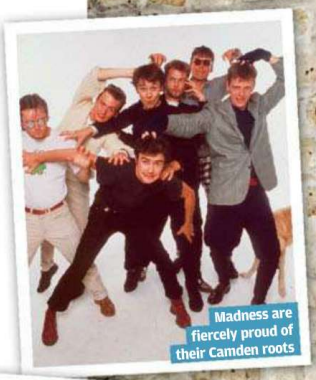
STARS ON 45 JAMESTOWN ROAD

Camden is to become the centre of the musical universe when its streets are paved with stars



Amy Winehouse is set to be the first artist to be honoured


Madness are fiercely proud of their Camden roots

The Clash's early years saw them based in Camden

Camden Town, the part of London renowned for cider-slurping punks, cider-slurping goths, mardy drug vendors and a rich supply of novelty T-shirt shops, is about to formalise its fairly robust existing claim to be the musical heartland of Britain – possibly even the world – by creating its very own Music Walk Of Fame, modelled on and licensed from the one in Hollywood.

The Music Walk Of Fame project is the long-time mission of Lee Bennett, boss of Camden venue The Purple Turtle. "I was on holiday in America when my then 10-year-old son asked me why Britain doesn't have its own Walk Of Fame. It just made me think." Four years on, he has rallied together a loose coalition of two-dozen club owners and music biz people and put together a licensing deal with the Hollywood Walk Of Fame's owners. "As you can imagine, the contents of the agreement are confidential," says Bennett. "But with the idea having been inspired by Hollywood it not only makes sense to work with them, but felt like the right thing to do".

The first confirmed 'star' – a paving slab containing a round disc resembling a record – will be by Chalk Farm Tube station (where local heroes Madness shot the cover of their 1980 album 'Absolutely'). Slated for a September unveiling, it will honour former Camden resident Amy Winehouse on what would have been her 30th birthday. After that, Bennett and his backers envisage an initial splurge of "about 30" slabs to get the ball rolling. These will be chosen by a public vote from May, from a shortlist compiled by a committee of "global industry figures", and will span five categories: Innovative Artists, Influential Artists, Icons, Unsung Heroes and Industry Figures such as producers and label bosses.

Despite Winehouse's imminent induction, other stars chosen won't necessarily have anything to do with Camden, or London, or even Britain. Some of the first inductees shortlisted include rapper Grandmaster Flash and jazz poet Gil Scott-Heron, along with Frank Sinatra, Elvis and Island Records founder Chris Blackwell.

So far, Pulp frontman Jarvis Cocker has indicated his support, as have the likes of Primal Scream, Kasabian and Soul II Soul's Jazzie B. Red Hot Chili Peppers' Flea said they'd play "a gig for the people of Camden" if and when they were inducted. Bennett says there may be potential to get previously split bands such as Oasis (Noel Gallagher lived in Camden Town briefly in the mid '90s) to reform for one-off gigs when they are inducted.

However, there have been suggestions the scheme might be a step too far towards gentrification for an area that has always traded on its scuzzy charm. By embalming its heritage, will the Music Walk Of Fame strangle the iconoclastic spirit of Camden?

"Camden's already changing so much anyway," says Johnny Lloyd from local boys Tribes. "Even since we moved there, three or four years ago, it's become much more commercialised. The Stables. The new market. They're gonna knock down The Hawley Arms pub to build a new railway station. It's just inevitable."

Lloyd thinks the Walk could possibly be "good fun": "I definitely think Amy deserves something in the area. I always see people heading up towards her house. And The Libertines. And The Clash. Whether the concept needs to be extended to people who've never been there, like Elvis or Billie Holiday, I'm not so sure. Honestly, what Camden needs more than anything right now is more rehearsal space and more venues."

Bennett vehemently rejects claims of Disneyfication. "Look, one of the reasons we chose Camden is because it's a living and breathing music community and its venues, and musicians are what inspired the idea." This, despite plans for an accompanying hologram museum, where fans can get the chance to jam along with their favourite stars.

"There's been very little opposition," says Camden Councillor Jonathan Simpson, the borough's music champion. "If anything, it's got huge support. I think people recognise that Camden has a huge music heritage which attracts people to the area. They've worked hard to make sure the stones are well designed and sympathetic to that local heritage." And well-secured: the discs will reportedly have long steel rods sunk through them, to stop people participating in that other widely-renowned Camden tradition: nicking off with things.

CAMDEN CALLING

CAMDEN'S MUSICAL odyssey began in the 1930s, when it became the heart of the Irish folk music scene. In the '60s, The Roundhouse was the stage for some of rock's biggest spectaculars. A decade later, The Clash were based by the British Rail Yard in Chalk Farm Road, and shot their first album cover on some stairs nearby. Camden came into its own in the '90s, when it was the hub of the Britpop scene. As well as boasting venues catering for tastes ranging from jazz to metal, the area is host to the Camden Crawl, the pioneering annual metropolitan music festival. AC/DC's Bon Scott died after drinking in Camden. Creation Records had an office there and in the '90s Prince briefly had his own shop in NW1. Lately, the area has become most associated with Amy Winehouse, who lived in Camden and could frequently be found propping up the bar at The Hawley Arms.

The Hawley Arms

Chalk Farm Road

WHAT YOU SAY

Over on NME's Facebook wall, readers nominated their own inductees

"The Clash. Even the Sex Pistols didn't have the impact that The Clash had on the world."
Duncan MacTavish

"No-one represents Camden better than **Madness."**
Jamie Crampton

"Bez should be first. Come on now."
Anna Disley-Simpson

WORDS: GAVIN HAYNES PHOTOS: DEAN CHALKLEY, ANDY WILLSHER, SCOPE, REX

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FRANZ UNLEASH NEW TRACKS

Kapranos and co play seven songs from their new album at Glasgow's Nice'N'Sleazy

It was so hot even the walls were sweating

Franz Ferdinand in 2009: (l-r) Paul, Alex, Nick, Bob

FRONT ROW

"Someone said to me earlier, 'Your band shaped my childhood', which was just... wow," says Alex Kapranos, signing autographs on the pavement outside Glasgow grot-venue Nice'N'Sleazy. "We want people to say that after this new album too..."

An hour earlier, a crowd consisting of friends, family and hardcore fans are crammed in the basement venue, eager to hear the first taste of the band's first new album since 2009. Sweat clings to the walls, much as it did when they last played here 10 years ago – those fans, young and old, have had a long wait for new material. Opening with a groove-based new track called 'Trees & Animals', Kapranos lunges around the stage, stretching his legs like he's been in hibernation. The frontman isn't fully up to speed with performing, and forgets some of the lyrics to the new song that follows, the ironically titled 'Right Thoughts! Right Words! Right Actions!'. But all is forgiven as the chorus of 'Fresh Strawberries' has everyone – even bassist Bob Hardy – grinning from ear to ear.

The band pause from the newbies to run through 2004 hit single 'Matinée' before playing 'Stand On The Horizon', another track likely to be included on their as yet untitled fourth album, which, according to Kapranos, is due out "by late summer – before Bestival" and includes tracks recorded in Scandinavia with Björn Yttling of Peter, Bjorn and John.

'Can't Stop Feeling', from the band's third album 'Tonight: Franz Ferdinand', is segued into a cover of Donna Summer's 'I Feel Love' for a full-on disco freakout, hinting at a renewed appreciation for beats and rhythm. But it's 'The Blackpool Illuminati' that gives the clearest indication as to where the band are heading. While it begins with a proper rock-out riff, Franz add electronic twists and turns to create a song that could destroy dancefloors for years to come.

They finish with the punky 'I'll Never Get Your Bullet Out Of My Head', and they're off after 10 tracks, leaving the crowd wanting more.

"It's really touching. There was a lot of warmth in there tonight," says Kapranos afterwards, towelling sweat from his brow. "And I think there were some pretty good clues there tonight as to how the new record will sound."

On the strength of the material aired, that's probably a good thing.

SETLIST

- Trees & Animals
- Right Thoughts! Right Words! Right Actions!
- Fresh Strawberries
- Matinée
- Stand On The Horizon
- Can't Stop Feeling
- Evil Eye
- Ulysses
- The Blackpool Illuminati
- I'll Never Get Your Bullet Out Of My Head

FRANZ FANS:

WHAT WAS YOUR FAVOURITE NEW FRANZ SMASHER?

Dale Smith, 20, Dundee
"I thought 'Evil Eye' was the best new track played tonight – it was really catchy and fun."

Bella Brabbit, 19, Sweden
"I'm very excited about 'Evil Eye'. But I enjoyed every new song they played tonight!"

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

BOHEMIAN ROBBERY

A plaque that many Queen fans believe marks the final resting place of Freddie Mercury has been stolen from London's Kensal Green Cemetery. Having already stolen Freddie's job, all eyes are on Adam Lambert.

Every day was dress down Friday for Freddie

WHO ARE YOU?

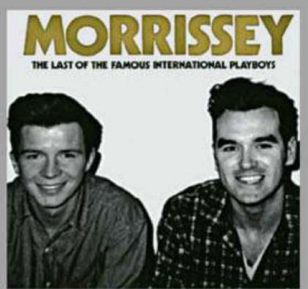
The Who's Pete Townshend landed himself in hot water this week after mouthing the words "fuck off" in the direction of a small child. This was all in the name of research for his new book on the kind of people who swear at kids, and nothing else, honestly.

ALL THE TRAFFIC SIGNAL LADIES

Beyoncé has had a boulevard named after her in Bermuda. But what if she annoys feminists again by changing the name to Mrs Jay-Z Street?

YOU'VE BEEN FRAMED

Elton John has denied bizarre claims made by a Brazilian hotelier that he demanded a temperature-controlled room in which to store his collection of glasses. Guess he just didn't appreciate the guy making a spectacle of him.



ALL MY FRIENDS

After being refused permission to use a picture of him and David Bowie on the reissue of his single 'The Last Of The Famous International Playboys', Morrissey has instead used one of him and Rick Astley. Morrissey, you just pulled off the *ultimate* Rick-roll.

WORDS: JAMIE CROSSAN PHOTOS: ROSS GILMORE, REX, TOM OXLEY

TALKING HEAD

SUPERFANS? MORE LIKE SERIAL KILLERS...

If you mess with Harry Styles and co, One Direction's rabidly unhinged fans will make your life hell, warns NME News Editor ***Dan Stubbs***

Last month, *NME* kicked the hornets' nest. At the annual NME Awards, One Direction won that least sought-after category, Worst Band. Then Harry Styles, the group's granny-loving solo star in waiting, won Villain Of The Year. It theoretically made him a worse person than David Cameron, and *he's* a total twatbag.

The list was assembled by readers in an open vote, then decided by ballot. This was democracy in action. It didn't *really* mean we think Harry is worse than Dave, it's just that the pop pap he represents is anathema to the music *NME* readers hold dear. The category itself is, quite clearly, a light-hearted one. The other nominees were aware of this – Fred Macpherson of Spector even turned up to the Awards in person. And to his credit, Harry Styles took it in good humour, telling newspapers beforehand he hoped he would win and thanking *NME* afterwards in a tweet that read, "Gotta take the rough with the smooth eh?"

So it was all a good jape. Except it wasn't. A rogue element of the group's massive global fanbase of Directioners did not get the joke. Apparently, Harry Styles has done two things that make him very much not a villain: he cried while visiting sick African children for Comic Relief, and once, possibly apocryphally, spent £3,000 of his own money on pizza for homeless people, which proportionally speaking is like you or me putting an old button in a beggar's cup. These two events were repeated ad nauseam by fans as conclusive proof that Styles is not just not a villain, he's basically a sexy teen Jesus.

The day after the awards, *NME* received a letter from a rabid fan that accused us of spending our money on manicures instead of giving it to charity like Harry would. Then I got a cheery message to my personal Twitter account. It read: "hey guess what!!!! im going rip out your intestines and strangle you!! with!! them!!"

Then the abuse intensified. Overnight, I received a series of tweets detailing a complicated, Wile E Coyote-style plot to shoot me with a bazooka, hit me with a train and drown me in a sewer. The Twitter user would then eat dairy and "take a huge crap on your fat ass face cuz I'm lactose intolerant". It was written in capital letters – a sure sign of a serial killer in waiting.

> *One fan threatened to strangle me with my own intestines*

The hate mail continues as I write a week later, often coming from people with love hearts in their usernames. But at least they care about music, right?

The experience made me realise why school-age *NME* readers rubbing shoulders with these mini-maniacs would vote One Direction Worst Band. In the internet age, pop fandom has cranked up to a new level of crazy. Fans can live and breathe their favourite band via tweets and Twitpics. They operate in cells of online followers, swapping hitlists of those who have wronged their beloveds and targeting them with online hate, ignoring the fact that a death threat via Twitter is still a death threat in the eyes of the law. It's unlike anything I saw at school, when Take That, Boyzone and Westlife were the ones making me want to puke.

For the most part, I tried to heed the advice of Jay-Z: "*A wise man told me don't argue with fools/'Cos people from a distance can't tell who is who*". After a week of constant sniping, I snapped, and soon regretted it. "GO SUCK ON A COWS DICK U MOTHERFUCKER!" wrote my latest tormentor. "Fact check: cows don't have dicks," I replied. "You would know," retorted the Directioner, quick as a flash.

Harry fans 1, *NME* nil.

WIREIMAGE

THE NME CHART

1	1	BASTILLE	'POMPEII' — EMI
2	NEW	BIFFY CLYRO	'BIBLICAL' — 14th Floor
3	2	EVERYTHING EVERYTHING	'DUET' — Sony
4	9	HURTS	'MIRACLE' — RCA
5	16	STEREOPHONICS	'INDIAN SUMMER' — Stylus
6	4	SUEDE	'IT STARTS AND ENDS WITH YOU' — Warners
7	NEW	ALT-J	'DISSOLVE ME' — Infectious
8	7	DEPECHE MODE	'HEAVEN' — Mute
9	NEW	DJANGO DJANGO	'WOR' — Because Music
10	8	HAIM	'DON'T SAVE ME' — Polydor
11	3	IMAGINE DRAGONS	'IT'S TIME' — Interscope
12	NEW	MILES KANE	'GIVE UP' — Columbia
13	NEW	MUMFORD & SONS	'WHISPERS IN THE DARK' — Island
14	11	MUSE	'SUPREMACY' — Warners
15	NEW	TOM ODELL	'CAN'T PRETEND' — Sony
16	6	THE 1975	'CHOCOLATE' — Dirty Hit
17	14	FOALS	'MY NUMBER' — Warners
18	10	JAKE BUGG	'SEEN IT ALL' — Mercury
19	NEW	JOSEPHINE	'PORTRAIT' — Ark Recordings
20	NEW	KEATON HENSON	'LYING TO YOU' — Banquet Records

NME RADIO Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

Pieces Of Me
BECK

The shape-shifting singer-songwriter on being a Beatles obsessive and how Black Flag may have been his first ever gig without him realising...

My first album
THE BEATLES – 'SOMETHING NEW'

"There was a record store in Hollywood that I remember going to by myself – I was probably about six. It was one of those shops that you see in old films, with the listening booth and all. It was all vinyl. I didn't know which Beatles record to get so I picked this one [a US-only release] and I loved it – I listened to it all the time on my little turntable with a monophonic speaker. I got 'Rubber Soul' after that."

My first concert
BLACK FLAG

"I was born around downtown LA and for a few years we lived in East Hollywood. It was before all the hipsters moved in, but there were lots of rehearsal spaces near where I lived where a lot of bands would practise. Sometimes I would go by and see them in action. I never knew who any of them were, but where I grew up the graffiti on the sidewalk would say Black Flag and Germs, so maybe it was them."

The first song I fell in love with
NICK GILDER – 'HOT CHILD IN THE CITY'

"It just sounded great on the AM radio. I must have been about five – I didn't really understand the lyric. What was a hot child? Maybe some sort of molten, pseudo-robo metallic child?"

The first song I learned to play
HUGHIE CANNON – 'FRANKIE AND JOHNNY'

"I found an old book of folk and blues songs in the LA library downtown. This was the first song in the book and it looked easy – it had the chords and I knew the melody. I learned probably a couple of dozen from that book. I played them on a beat-up old classical guitar that was in the family. When I was 15 that library burned down. There were no libraries after that."

My favourite place
CARROLL AVENUE, LOS ANGELES

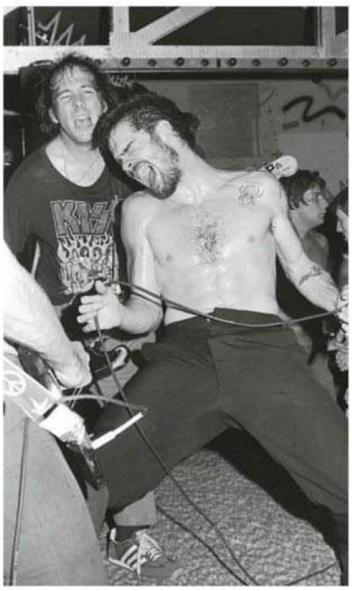
"The houses are all from an area near Bunker Hill, which was torn down in the 1930s. It looked a bit like San Francisco, these Victorian houses on these steep hills. Some of those houses got moved to Carroll Avenue. In Europe they preserve neighbourhoods and streets, but here the developers are so rapacious – they just devour the city. I watched, in my lifetime, whole neighbourhoods be completely flattened and obliterated. So it's a little glimpse of the original LA."

My favourite possession
MY GUITARS

"There's two. I have a cheap little Silvertone that I bought in my early 20s and I've used on all my records. It's one of the Silvertone suitcase guitars – it's made out of particle board and it just has the best sound. I've played $30,000 Les Pauls and this sounds better to me. And then I have a 1930s Martin D-28 – it's a pretty special guitar. It's on a lot of the songs on 'Sea Change'. Neil Young plays one, so does Joni Mitchell. They're pretty hard to come by."

My favourite film
OUT OF THE PAST

"Film noir is something I've definitely gravitated to over the years. One of the first ones I saw that really hit me was *Out Of The Past*. There is certainly a side of Los Angeles that only those kind of films can really capture. There are noir films that take place in places like Chicago and New York, even in the likes of London and Paris, but there's just something about the ones in LA. The city was almost this cobbled together version of every city."



Clockwise from main: Beck; Henry Rollins-era Black Flag onstage; LA's grand Carroll Avenue; Jane Greer and Robert Mitchum in *Out Of The Past*; The Beatles' US-only 'Something New' compilation

WORDS: LEONIE COOPER PHOTOS: GETTY, ALAMY, MOVIE STORE COLLECTION, REX

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ESTER SEGARRA

ABOUT TO BREAK

UNCLE ACID AND THE DEADBEATS

Satanic Sabbath freaks who just wanna grow their hair, play guitar and smoke weed

Until now, Cambridge's Uncle Acid And The Deadbeats have been a cult concern, stumbling into the kind of mystique other bands' PR people would kill for when the first pressing of 'Blood Lust', their 2011 debut album, started selling online for upwards of £700.

The question of who exactly is behind this band becomes an increasingly fraught one as *Radar* waits on a freezing north London corner. We think of their Black Sabbath-inspired, occult-infused songs (sample track name: 'I'm Here To Kill You') and hope to God it's not the emaciated '70s throwback who's pin-wheeling his way out of the pub opposite. "Sorry, it's a bit early for me," says the younger but equally beardy man to his left. It's 2pm and KR Starrs, aka Uncle Acid, has come to give us some answers. "People think we're a side-project," he says about the rumours surrounding his band. "You heard of My Morning Jacket? Someone said we were the singer from that thing. It's weird."

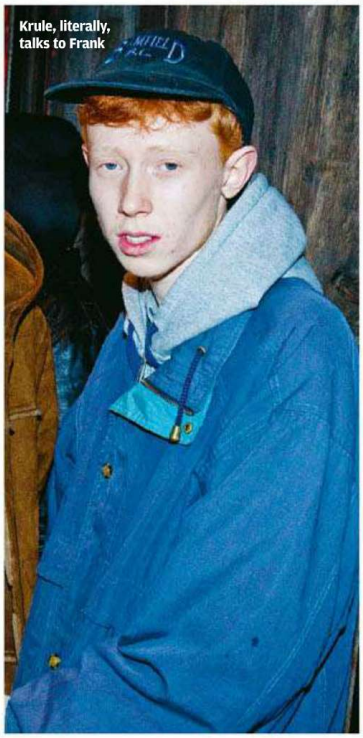
If current single 'Poison Apple' is effectively UA&TDB poking their heads above the parapet, then next week's shows at London's Garage are altogether more seismic, perhaps even acting as their going-overground moment. Both nights – that's close to 1,300 people – sold out *last* March, which isn't bad going for debut gigs in the capital. Uninitiated fans may want to imagine UA&TDB as Tame Impala's fucked-up, bat-eating cousins: awesome grooves and garish melodies, but with the Todd Rundgren fluorescence dimmed and the Sabbath dial turned all the way up.

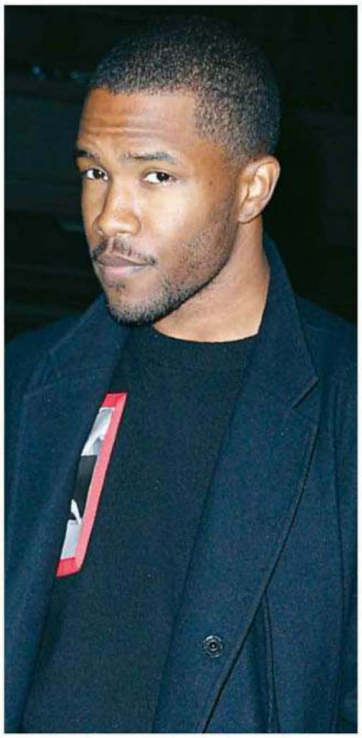
"As soon as I heard Sabbath, that was it – like, I don't wanna play football any more, I just want to grow my hair, play guitar and smoke weed," explains KR. "It's ruined my life in a way. It's great!"

Forthcoming album 'Mind Control' is more accessible than their first, but the lyrics retain the best of its satanic schlock nihilism. Influenced by an intoxicating combo of prolonged unemployment and late-night biker exploitation flicks, it's a concept album about a depraved cult leader. "I love Charles Manson. He should be let free. Let him become President, see what happens," KR muses. He's less enamoured with "guys that are in bands just to be famous". Unlike the tsunami of tie-dye copycat bands, Uncle Acid have tunes and something to say. ***Edgar Smith***

NEED TO KNOW

BASED: Cambridge
FOR FANS OF: Tame Impala, Electric Wizard
BUY IT NOW: The single 'Poison Apple' is out on Monday, and new LP 'Mind Control' follows in April. Canny investors may want to snaffle a reissue of 'Blood Lust' from Rise Above
ON NME.COM: Listen to an exclusive stream of 'Follow The Leader'
BELIEVE IT OR NOT: They used to rehearse in a farmer's barn


Krule, literally, talks to Frank



WHEN KING KRULE MET FRANK OCEAN

Plus Archy Marshall names his debut album

RADAR LIVE

Away from the kerfuffle of what's now known universally as, er, Bobblegate (when Liam Gallagher allegedly tried to engage in fisticuffs with Idris Elba), perhaps the most surprising thing to happen at the NME Awards afterparties was the arrival of Frank Ocean at Johnny Marr's shindig. Rumours had been flying around all week that Frank was in town, and it turns out that prior to the Awards he'd been in the studio with one King Krule.

Although both parties are keen to keep schtum on what exactly it is that they've been working on, they haven't been shy of noting their appreciation for each other's music. Frank recently told Zane Lowe that he thought King Krule (real name Archy Marshall) was a "sick" talent, with "a special voice", while Archy reciprocated the sentiment to *Radar* the day before the Awards. "It's good," he said of Frank's interest in him, although he added, "I haven't heard too much of his stuff, I need to really listen to it!"

While details are still light about the music the duo might release, XL Recordings' in-house producer Rodaidh McDonald (also the man behind King Krule's album) seemingly confirmed the union by tweeting "KK x FO" on the night of the Awards.

It isn't the first collaboration to interest Archy lately. Following Ratking's remix of his 2012 single 'Octopus', and a joint radio show for Rinse FM, he had intended to visit the US rap group in New York last month. "I was going to try and chill," Archy explained, "because my mate Black Mack went out there and lived with them for a month." However, his plans were thwarted when recording commitments back in London got in the way. "I've just been in the studio," he explained. "I've written double the songs I usually would." Meanwhile, his own record – which still doesn't have a release date – has now also been confirmed as having the title 'Six Feet Beneath The Moon'. It's undoubtedly one of the year's most anticipated.

Krule and Ocean are keeping schtum on what they're working on together

BAND CRUSH

Doldrums on his new favourite act

"Sean Nicholas Savage writes an album's worth of material before I've woken up. I used to live with him, and I would get up at like, 11, and he'd have three songs written. He's a certified living legend. And he taught me how to cook a steak."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 SIVU

Having recently released his debut single 'Better Man Than He' on ASL Records (Only Real/Crushed Beaks), Cambridge-via-London songwriter Sivu (real name James Page) has just taken the internet's breath away with the track's stunning video. Pushing intimacy to the next level, the clip features a bunch of MRI scans taken from patients at St Bart's hospital – and as a result of the 400,000-odd hits it's garnered, it seems like the rest of the country is fast falling for Page. Recent live shows have served only to whet those appetites even more, as has the track's deft, delicate production – helmed by producer Charlie Andrew, who oversaw Alt-J's debut album.

2 WEIRDS

In *NME*'s recent delve into the psych revival, Hookworms' MJ defined the genre as "release and repetition". 'Crocodile', the first track from newbies Weirds (produced by MJ) substantiates that, with the line *"It's my way or the highway"* recurrently sneered over charging guitars. It feels like the key to new levels of liberation and it's ace.

3 DUMB

You'd think B-Town's talent pool would be all used up by now but Dumb might tell you otherwise. The newest of the bunch, these four under-twenties have no time for the beachy escapism of their contemporaries, veering instead towards something brasher and laddier with their debut single 'Dive'.

4 LAURA WELSH

Take note, Jessie Ware fans, there's another vocalist channelling the same sultry vibe as the south Londoner. Welsh – who previously recorded under the name Hey Laura – has two cuts of late-night pop online. Check the heartbroken 'Unravel' (recorded with Solange collaborator Dev Hynes in late 2012) and a free download of 'Hollow Drum'.

5 THE DANCERS

With a love of African beats and whatever else they can throw into a few minutes of bleeping optimism, The Dancers are French indie pop minstrels with a bit of a difference. 'For Something In Your Eyes' is like a world music festival neatly wrapped in bedsit lyrics, handpicked from a felt-lined diary.

BUZZ WORDS: MATT WILKINSON, RHIAN DALY, SIAN ROWE, DAN MARKET, MATT DYSON PHOTOS: GUY EPPEL, GOFF PHOTOS

RADAR REVIEW

HUW STEPHENS

Radio 1's new music guru offers his top tips for this year's SXSW festival

I'm off on my holiday again to Austin, Texas for South By Southwest. It's like The Great Escape, Sound City, Dot To Dot, and Swn, only in the heat, bigger and more mental. I'm hosting a gig with Lucy Rose, The 1975, Tall Ships, the suddenly massive Bastille, Y Niwl and Willy Moon, which should be fun. But I mainly go to see bands I haven't heard before. I like the sound of **Wardell**'s rambling, melodic, country guitar pop. They have a beautiful song called 'Opossom' which is a pleasant, rather epic tune. SXSW is good for extreme music, in whatever genre. The punk gigs are amazing; I'll never forget seeing Trash Talk play for the first time. Same goes for the hip-hop shows – the energy is ridiculous. Flamboyant, gangsta and obsessed with gold, **Trinidad James** has a filthy mouth and some serious tunes. He's signed to Def Jam but owns his own label, Gold Gang Records. I'll be checking him out for sure. Bringing the rap and the punk together is something **RDGLDGRN** do well. It breaks down to Red Gold Green, and I'm loving their lyrics and general vibe, and they're making a name for themselves Stateside. I think **Sohn** will have a good time in Austin. Like most bands there, he's playing five times in four days, and having seen his first live show at Eurosonic in January, I know we're in for a treat. His production is deep, his lyrics startling and bright. He's from London and lives in Vienna where hype, fads and nonsense don't cross his path every day, which lets him get on with his glorious tunes. I'm excited to see **Parquet Courts** as their album is a new favourite; and **Wampire** from Portland, Oregon, who are mates with Unknown Mortal Orchestra. The thing about SXSW is you never know what you're gonna see and fall in love with. Every time I've been it's changed my life.

NEXT WEEK'S COLUMNIST: Jack Savidge from Friendly Fires

Huw's Top 5

Wardell
'Opossum'

Trinidad James
'All Gold Everything'

RDGLDGRN
'Million Fans'

Sohn
'Red Lines'

Wampire
'The Hearse'

5 To See

This week's unmissable new music shows

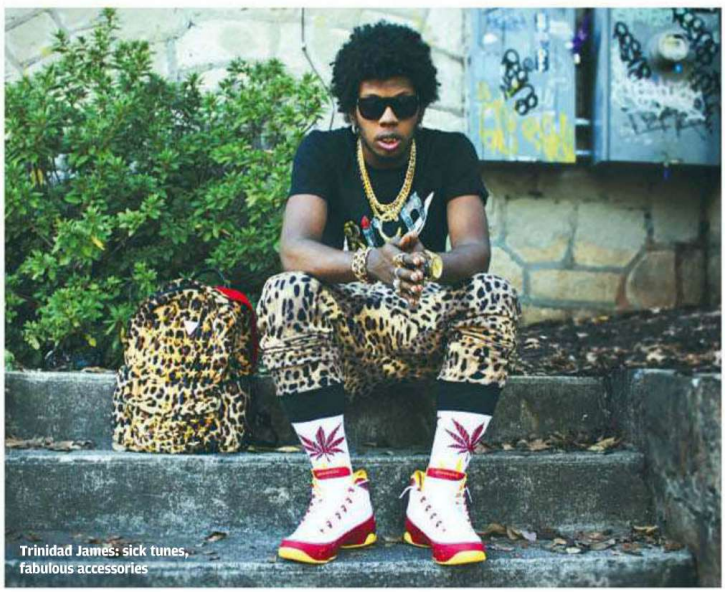
JAWS
Oporto, Leeds, March 13

EMPTY POOLS
Louisiana, Bristol, March 14

KILO KISH
Audio, Brighton, March 16

THE FAMILY RAIN
Sebright Arms, London, March 18

BLACKEYE
(pictured)
Shacklewell Arms, London, March 19



Trinidad James: sick tunes, fabulous accessories

JORDAN HUGHES

Prince Innocence's Talvi left her flight socks on by accident

PRINCE INNOCENCE

ELECTROWERKZ, LONDON

THURSDAY, FEBRUARY 28

RADAR LIVE

There's a man, probably in his early forties, pressed against the monitors as Canadian duo Prince Innocence begin their set. In his hands, he holds a digital camera, pointed at an angle towards Talvi Faustman, filming her every move. He stays that way for the duration of the set, a transfixed and dedicated voyeur but one that only sees half of the picture. It's not hard to see why his gaze is so firmly held by her – stood stock-still until it's time for her to etch ice-cool vocals over the dusky '80s synth-pop gliding out of the speakers, she's a captivating sight.

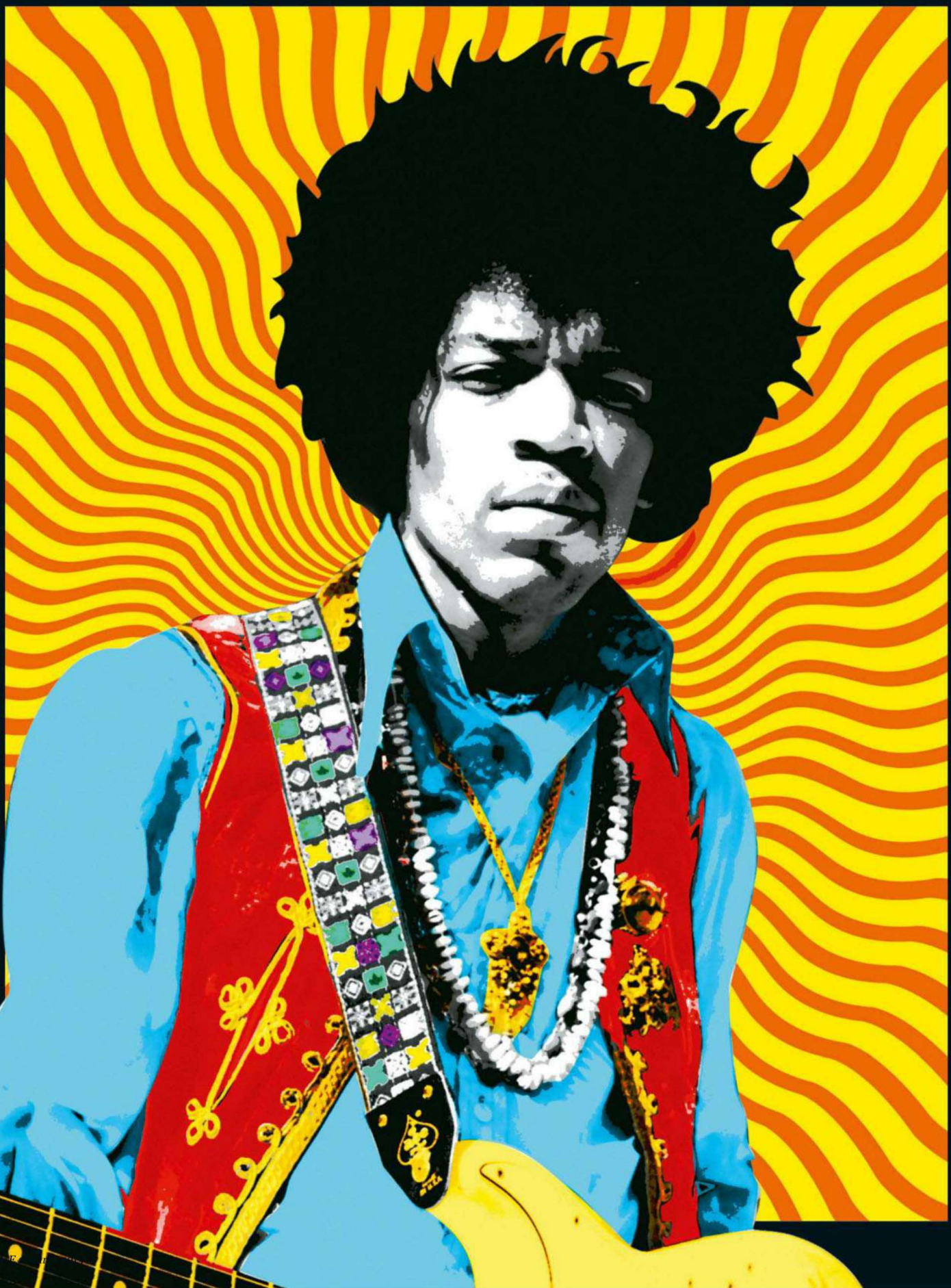
This is far from the Talvi Faustman show, though. Without partner Josh McIntyre manipulating samplers and keys, and occasionally adding some live drums to the mix, we'd be left with just a pretty girl stood nearly motionless, singing into silence. With him, Prince Innocence resemble a slimline Chromatics, Faustman filling Ruth Radelet's effortlessly elegant siren role and McIntyre in that of Johnny Jewel's discreet engine room operator.

Former single 'To My Right' shares the *Drive* soundtrackers' penchant for crisp, sophisticated new wave; an opulently heavy-hearted lament that has Faustman sighing, "*Lately, all that I can see are the whites of people's eyes and the tunnel formed behind*", her head tilted backwards as if she's looking to the heavens and asking an invisible force to provide her with a solution to the problem.

The glittering waterfalls that cascade through 'Golden Hour' bring a more positive mood to the room later,

It's crisp, sophisticated new wave, opulent and heavy-hearted

the blonde singer's painted red lips threatening to break into a smile at moments before they announce the closing of the set with a fittingly Chromatics-like coda. Giving cult electro-punks Suicide a longing and lingeringly romantic update on their cover of 'Cheree', Prince Innocence bow out covered in scintillating glory having proved themselves spellbindingly worthy heirs to Jewel's deluxe synth-pop crown. ***Rhian Daly***



A NEW EXPERIENCE

Jimi Hendrix: The lost sessions uncovered

Almost 43 years after his death, there's a new Hendrix album out. 'People, Hell And Angels' shows us just how far out Jimi was heading. **Andy Welch** hears how it happened

For Jimi Hendrix, 1968 was a defining year. Not only did it see the release of his third and final studio album, 'Electric Ladyland', almost immediately dubbed his masterpiece, it was the year he finally cracked his native America. The man once fired from an early band for showing off had finally become the biggest star on the planet.

In Europe, he'd been a sensation since manager Chas Chandler brought him to London two years previously, but music fans in his homeland were much slower on the uptake. A crowning performance at the Monterey Pop Festival in 1967 – on Paul McCartney's recommendation – helped with that.

This was also a time when Jimi, along with his Experience bandmates Mitch Mitchell and Noel Redding, was at the forefront of rock'n'roll, pushing boundaries in recording and ushering blues, pop and rock'n'roll into new, psychedelic areas more successfully than any other. His body of work has inspired everyone from Led Zeppelin to Deap Vally, Television to Jack White. You like a band who use overdriven guitars? Well, they owe James Marshall Hendrix a debt of gratitude. He didn't invent distortion – The Kinks' Dave Davies pioneered that with help of a Stanley knife – but he certainly helped put in on the map.

But despite the intense fame and attention, there was perhaps something even more interesting happening away from the spotlight. Disillusioned with the music he was making with the Experience, Hendrix was experimenting like never before. If he and his various collaborators and musician friends weren't playing a show, they'd be in the studio. Guided by little else but his idea of the 'Electric Church' – a philosophy that high-powered music can spiritually unite those listening to it – and their phenomenal collective ability, they just played to see what happened.

These sessions, recorded between early '68 and late '69, have now been released as 'People, Hell And Angels', a 'new' album almost 43 years after Hendrix's death. "The management didn't realise that in our free time and downtime in other sessions, we'd play too," says Billy Cox, Jimi's friend and bassist on most of the sessions.

The pair initially met in 1961 when serving in the 101st Airborne Division in Fort Campbell, Kentucky, and began jamming in the military base's on-site club. Jimi was discharged a year later, deemed unsuitable for the army life, but it wasn't the end of their partnership. "He promised to send for me when he made it in London," recalls Billy. "He stayed true to his word."

Eddie Kramer was Hendrix's friend and engineer, working with Jimi on all of his recordings. He was also responsible for realising the new sound, recording technique or effect the guitarist dreamed up. "Technology was advancing so fast back then," he remembers. "When I started recording in London, we were only on four-track. When we got to New York in '68 – when these sessions begin – we had 12-track, and by the time we'd started at [Jimi's custom-built studio] Electric Ladyland in the middle of '68, we had 16-track. It allowed extra room for expansion and experimentation."

"WE COULD PLAY FOREVER. YOU JUST HAD TO HOLD ON"
Billy Cox, bassist

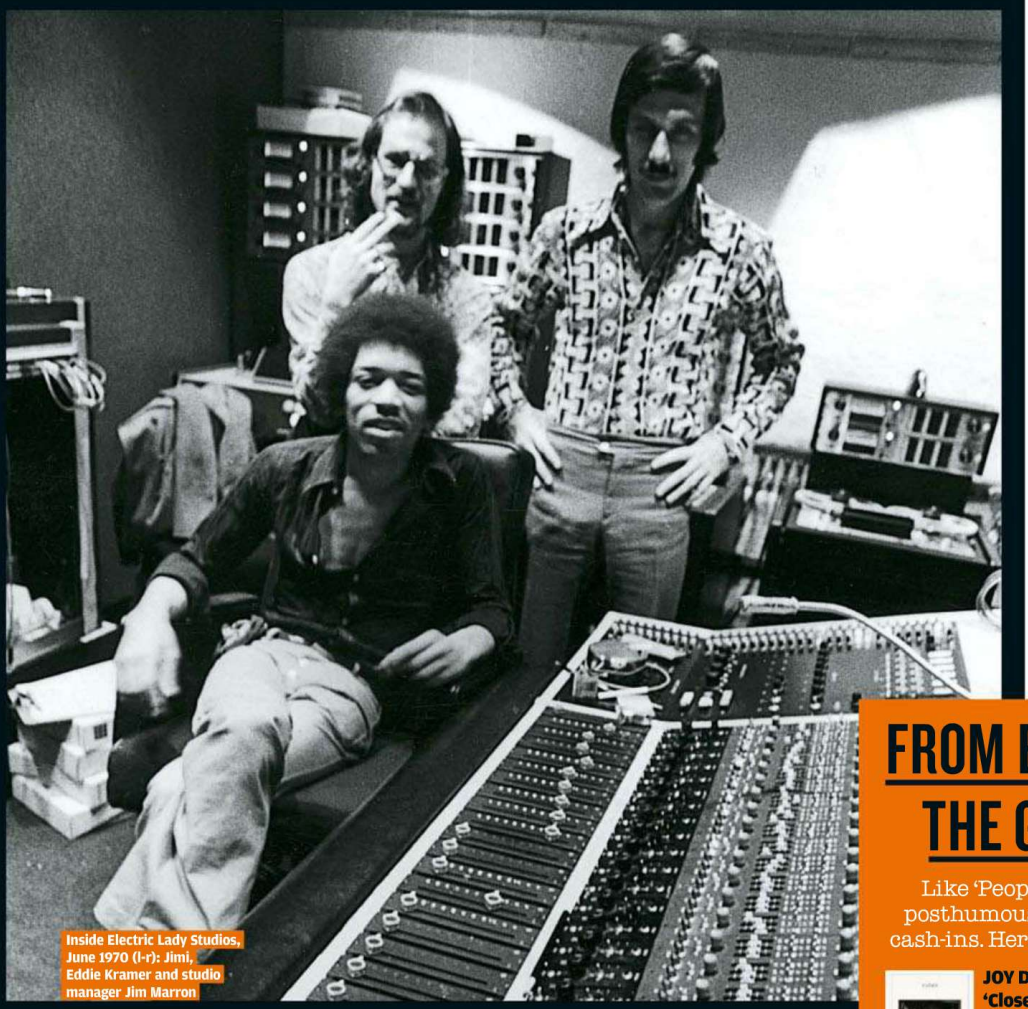
There's a lot of cynicism about posthumous releases, not least those from the Hendrix estate. After all, he released just four albums before his death in 1970, and there have been 12 official releases since. 'People, Hell And Angels', like the preceding 'Valleys Of Neptune' released in 2010, feels different. Each of the 12 songs on the album are available in other forms elsewhere, although these versions have never been heard before. It's the result of exhaustive work by the artist's estate, Experience Hendrix, and Sony's reissue label Legacy.

But is it a fair approximation of where Jimi was heading? 'First Rays Of The New Rising Sun' was released in 1997, and is believed to closely resemble the fourth album Jimi had planned. It consists of tapes he was working on just before his death, and was finished according to notes he'd written about the recordings.

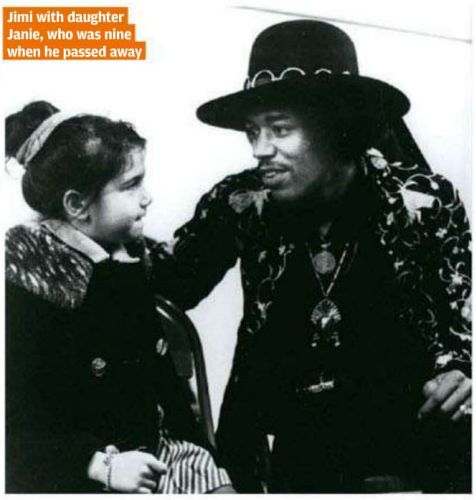
Ex-*NME* journalist Roy Carr met Jimi when he arrived in London, and they remained friends until the guitarist's untimely death. Looking back now, he says it's impossible to know for sure which musical avenues his friend would've ventured down, but there was a common theme. "He was always pleasantly zonked," says Roy. "Jimi was always on about space, whenever we spoke. You've only got to read his lyrics to see he was fascinated by the idea.

"A lot of people have talked a load of bollocks about Jimi since he died," Roy continues, "that he was into this, or was going to try that. There was definitely a lot of experimenting, and when he was at home he was always walking around with his guitar trying new things. He'd be cooking a meal and he'd have his guitar around his neck at the stove, or he'd go to the toilet and have it on his knee. It was his safety blanket. But despite the drugs, pressure of fame and women chasing him, I think he was on a pretty even keel. He was definitely going to try new styles. I mean, how many times do you want to write 'Purple Haze'?"

PHOTOS: BRIAN T COLVILL/AUTHENTIC HENDRIX, GETTY ILLUSTRATION: JO GURNEY



Inside Electric Lady Studios, June 1970 (l-r): Jimi, Eddie Kramer and studio manager Jim Marron



Jimi with daughter Janie, who was nine when he passed away

The idea that the space blues of 'First Rays...' is where Hendrix was heading is reinforced by 'People, Hell And Angels'. Album opener 'Earth Blues' isn't a million miles away from 'Freedom' or 'Night Bird Flying' from that record.

"These recordings are special in the sense that they're stripped down," says Eddie Kramer. "Some are final versions, but some are just the beginnings, or the mid-point of the development. That's most fascinating because it marks the journey that Jimi was on."

'Somewhere' ploughs a similar furrow, only this time Stephen Stills drops in to play bass. "They hung out a lot," says Hendrix historian John McDermott, who has worked with the estate on every release since 1995. "Stephen was a friend of Buddy Miles, who met Jimi when he was playing guitar for the Isley Brothers. Jimi and Steve were great friends, and there was a mutual appreciation of each other's talents."

"HAD JIMI LIVED, HE'D BE INTO NEW TECHNOLOGY"
Eddie Kramer, engineer

That's a bit of an understatement given that Hendrix reportedly offered Stills a place in The Jimi Hendrix Experience before contacting Noel Redding. Worried the bassist would take up the offer and therefore split Buffalo Springfield, Stills' management never passed on the message. "At this time, Jimi just wanted to record as much as possible, and he had no time to wait, so whoever was around, played," adds McDermott.

Eddie Kramer recalls the first time he met Jimi at London's Olympic Studios in 1967. "He didn't say much, just sat in the corner watching things being set up, but when he got up to play, he blew everyone away," he says. "He was fascinated with every kind of technology. Had he lived he'd be totally into the things we're using now. He'd still be using analogue, he just loved it, but he'd be teaming it with the best digital technology too.

"Jimi loved to help me mix," he continues. "With 16 tracks and no computers, you needed four hands, so I'd give over part of the console to Jimi and he'd man those channels, and I'd man the others. We worked together on everything. It was a very happy, productive time."

He goes on to explain how, by mid-'68, after 'Electric Ladyland' had been recorded, Hendrix needed a break from the intense spotlight being shone on him. "He'd just come out of The Jimi Hendrix Experience," says Kramer. "Imagine you'd just made those three albums in two years. No wonder he needed to get away. And let's not forget, he wasn't married to his band, he could play with who he wanted. Working with other people gave him a sense of freedom."

Indeed, Redding and Mitchell of the Experience were auditioned members; they weren't old school friends like The Beatles and the Stones. Perhaps the reason Hendrix never sounded more alive than when playing with Billy Cox and Buddy Miles – the trio formed Band Of Gypsys around this time – was their shared experience. They'd all had tough youths, suffered in a pre-Civil Rights movement America and gone on to play the touring circuit as session musicians. There was a kinship, and it's there on 'People, Hell And Angels' for all to hear. He was looking to the future, but still had one foot in his past.

"Buddy Miles was a great drummer, same as Mitch Mitchell," says Billy Cox. "Mitch was more jazz, Buddy more rock and R&B. We could play forever. When we hit it, you just had to grit your teeth and hold on."

This won't be the last Hendrix release this year. The estate also has new, unseen footage of his performances at the Miami Pop Festival in 1968, Newport Pop Festival and the Royal Albert Hall in 1969 and various pieces of alternate film from *The Dick Cavett Show* and Woodstock, plus some unreleased live recordings.

But although 'People, Hell And Angels' passes muster as an important addition to Jimi's canon, is it wise to continue to delve further? His daughter Janie Hendrix thinks so. "I was only nine years old when Jimi passed away," she says. "But I'm still in awe of the 110 or so songs he wrote and recorded, and the way he was able to pour his soul into everything he did.

"He was 27 when he died, but he lives on through this new music, even if he's not here to see it. For his family, releasing these albums isn't about making a quick buck, it's about longevity, preservation of quality and, above all, incredible music."

FROM BEYOND THE GRAVE

Like 'People...', not all posthumous albums are cash-ins. Here's five more...

JOY DIVISION – 'Closer' 1980
The second and final Joy Division album, released two months after the suicide of singer Ian Curtis. Clues to Curtis' unhappiness and despair are there for all to hear on 'Colony' and '24 Hours'.

JEFF BUCKLEY – 'Sketches For My Sweetheart The Drunk' 1998
Debut 'Grace' was a hard act to follow, but by 1997 Buckley had some demos he was happy with. Sadly he drowned before his band could record them. 'Sketches...' is what was left behind.

OTIS REDDING – 'The Dock Of The Bay' 1968
The (almost) title song of Redding's sixth album was recorded days before he died in a plane crash. Also features his version of 'Nobody Knows You...', which is one of his best.

JANIS JOPLIN – 'Pearl' 1971
Joplin spent a large part of 1970 in the studio. She died in October of that year, just days after Hendrix, but there was enough material to create 'Pearl'.

GRAM PARSONS – 'Grievous Angel' 1974
Released four months after his death, this showcases the country-rock hybrid Parsons had worked so hard to create. Features fantastic duet singing too.

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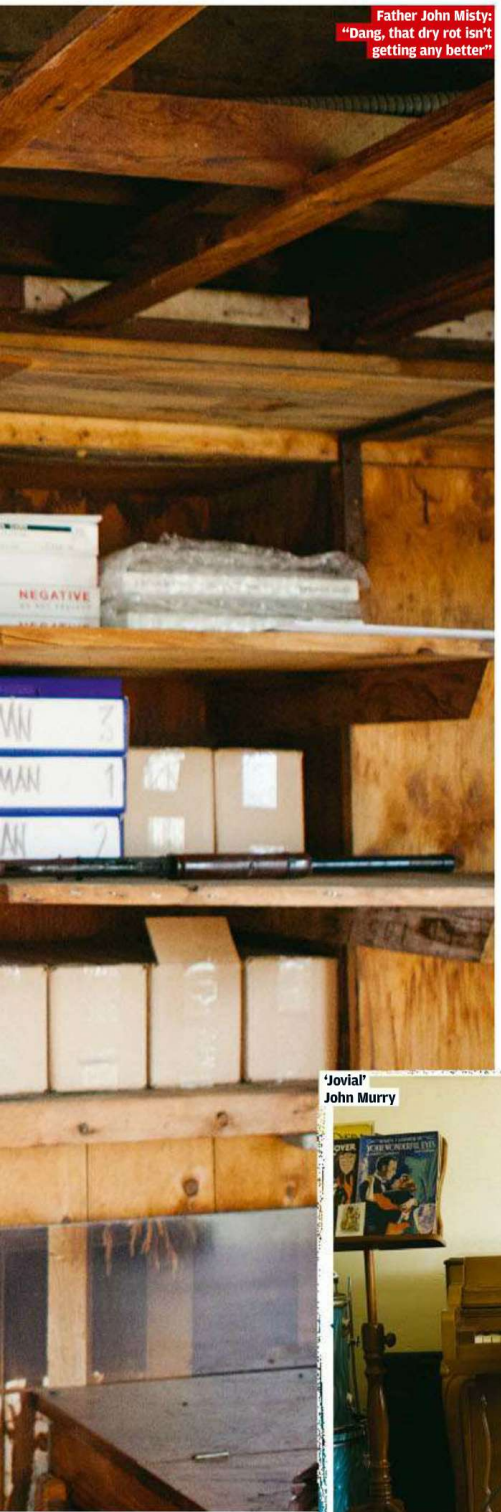

Father John Misty: "Dang, that dry rot isn't getting any better"

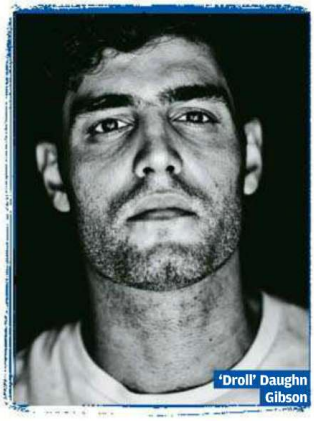
Josh Tillman, aka **Father John Misty**, fled the Fleet Foxes to become the fucked-up frontrunner of new weird Americana. And, as **Leonie Cooper** discovers, he's not alone

PHOTOS: AARON FARLEY

"There was something irresistible about weirding out America," starts Josh Tillman, when asked about his Stateside success as Father John Misty. He's a man drawn to the strange underbelly of US culture, rambling unprompted about one of his favourite bars in LA, the Jumbo Room.

"It's a titty bar," he yelps gleefully. "David Lynch wrote *Blue Velvet* in that bar when it used to be a ping pong-shooting sex show place. I like the absurdity of it. Nine Inch Nails used to be the favourite band of strippers, and now it seems like every stripper loves The Black Keys."

Let's just take his word for it. When he's not spending time in such establishments, Tillman is spearheading a new pack of oddball Americana artists encompassing acts such as Pennsylvania's country-tronica singer Daughn Gibson and the drunken heatbreak tunes of Night Beds (about whom, more later), who are taking the States by storm. His ayahuasca and martini-fuelled 'Fear Fun' album was a sleeper hit in the US last year, and helped bag him a slot on the *Late Show With David Letterman*, during which his camp Jarvis Cocker-esque dance moves were broadcast to millions. "It took on a surreal quality," he says. "There's a real comic violence to that kind of dancing."


'Droll' Daughn Gibson

'Laughing' Lord Huron...

'Jovial' John Murry

But there's much more to Father John Misty's performance than just his crazy-ass onstage moves. "I really identify with the whole enterprise of stripping – performance in a lot of ways is the same thing," he explains. "I feel their fucking contempt for the audience. I've certainly felt that in the past – just battling an audience, you're like, 'I'm fucking naked!'"

Spurred by his album's success, Father John has demonstrated this philosophy at a string of sold-out shows, garnering stellar reviews and a coveted slot on the *Girls* soundtrack. His album has also helped pave the way for a surge of cosmic country and roots rock entrenched musicians who were simultaneously paying their dues to the genre's grandmasters while putting two fingers up to the old guard, priding personality over po-faced acoustic guitar chops and cheesecloth shirts.

Josh meets me at a coffee shop near his isolated home, an "adobe hobbit hole" by a water tower, which, he says mock-seriously while pulling his heavy overcoat around him with paint-spattered hands, is the perfect place to survive a zombie apocalypse. If Josh's rangy frame and bearded face look familiar, it's likely due to his former role as the drummer with Fleet Foxes. He moved to Seattle at 21, and while there he released seven studio albums under the name J Tillman. However, he slowly became disillusioned with his deadly serious solo material – which drew upon the melancholy of Nick Drake and Townes Van Zandt – and its limited success. "I had reconciled with the fact that I was not going to be a career songwriter," he explains. "I was working in construction."

So when things didn't work out with Fleet Foxes' first drummer, Josh's friends in the band asked him to join. He figured he had nothing to lose. "C'mon, I was genetically engineered to be the drummer in that band," he grins, drawing on an American Spirit cigarette. "What I liked about the music initially was that it didn't have any angst in it – it felt guileless and I thought, 'That's refreshing.' My impressions would go on to change dramatically as the years went by..."

He finally left the band just over a year ago, but recorded his first music under the Father John Misty name in between Fleet Foxes tours, holing up for two weeks with respected LA producer Jonathan Wilson to craft a dozen doses of magnificently melodic, by turns hilarious and heartbreaking Californian character pop with a twist. Released in April of last year, 'Fear Fun' swiftly grew beyond a mere cult concern. "It's not a narrative that's supposed to happen," says Josh, evidently still somewhat awed by the events of the last 12 months. "You're not supposed to have been the drummer in a successful band and then achieve credibility or validity as a songwriter." ▶

JARROD RENAUD

This afternoon cigarettes and coffee might be Josh's strongest stimulants, but he's no stranger to more robust forms of chemical experimentation. One particular part of our exchange today is revealing about both this, and his views on his career path.

***NME*: In the introduction to your live session for the *Daytrotter* website, you mention that there are "several different substances vying for supremacy" in your body. What are we talking here?**
"That was just weed, mushrooms and alcohol. Oh, and there was a little bit of ecstasy too."
What's the best combination for performing?
"I think, pragmatically, Adderall, because it's slow burning. That and a couple of drinks and I'm off to the races. Mushrooms? No. I've done shows on mushrooms where I've spent the whole time staring down on myself performing, going, 'There I am, doing my little show'."
Was moving to LA part of the masterplan too?
"Hmm... I didn't want to live in Seattle any more. Licking an envelope makes me want to vomit – I would rather die in a gutter than go apartment hunting. I was driving around California, and somebody said, 'My friends have a shack out the back of their house in Laurel Canyon that they're renting, it's a cool place.'"
So you didn't go to Laurel Canyon because of the 1960s folk mythology?
"Fuck, no. Even if I wanted to, there is no semblance of that. It looks like any other rich neighbourhood in America – grumpy old people with small dogs. That magic? It's done. I only liked it because it was isolated – in order to make this album, I needed anonymity."
Like, not being in Fleet Foxes?
"It was a gradual thing. I had a couple of running starts to quitting. It was like a consolation prize – 'Well, you didn't get to be a songwriter, but you get to be in a band, that's cool right!' – and eventually it was like, 'No, it's not.'"

Good job he made the leap. Now Alexa Chung drops his name whenever she can and, thanks to his stand-up-worthy concert banter, he's about to start working with Will Ferrell's online comedy community *Funny Or Die*. He's also won the hearts of a host of US comics and can count among his admirers Sarah Silverman, David Cross, Zach Galifianakis and sublimely sneery *Parks And Recreation* actress Aubrey Plaza, who caused chaos in the video for Father John Misty's standout psych-grunge single 'Hollywood Forever Cemetery Sings'.

"Being in Fleet Foxes' just felt like a consolation prize"
JOSH TILLMAN

That rainbow lands on Fleet Foxes' house, but at least Josh Tillman is happy

Jenny O rubs parked cars for kicks

Night Beds has fallen asleep standing up

Father John Misty isn't alone in his seductively candid songwriting that at its core is as American as Woody Guthrie chowing down on warm apple pie. For the most part they'll deny they're part of anything as staid as a scene and feign ignorance of their contemporaries – Josh says he only listens to Arthur Russell, The Dirty Three and John Lennon – but there's a new raft of artists linked by their twisted re-versioning of US roots music.

Encompassing the far-reaching truckstop sway of LA-via-NYC newcomer Jenny O and singer/songwriter Daughn Gibson, who made waves with his 'All Hell' album last year, there's a special place at the table too for the genre's returning hero, Willy Mason. Also carving out his own niche in the hallowed pantheon of open-hearted Americana is John Murry. A descendant of novelist William Faulkner and from the same town as Elvis – Tupelo, Mississippi – the heartland soul wildcard's new album 'The Graceless Age' draws on Springsteen via Slowdive and is set for re-release this spring.

"You can play, or you can bleed," says Murry of his recent UK tour, in a gristly Southern drawl. "There was a man that hyperventilated and had to be taken out because he was crying in Manchester – I feel real bad about that." If John's music is intense, it's understandable given he was in rehab at 16, before OD-ing and clinically dying, only to be bought back to life by doctors.

If John Murry is the hard-living bluesman reincarnated, then Winston Yellen – the 23-year-old recording as Night Beds – is a modern take on the ramblin' country gent. After living out of his car, Winston settled in Nashville a few years back and got to work on his unabashedly expressive debut record, 'Country Sleep'. He modestly calls it a collection of "sad songs for old men", and it breathes fresh life into the drunken heartbreak of the godfathers of Americana, Robert Johnson and Hank Williams.

Dealing with "the twists and turns on the journey to death", emotional intensity is also at the forefront for LA's Lord Huron. "I'm searching, trying to locate and express something," says founder Ben Schneider of his reasons for creating debut 'Lonesome Dreams'. "A feeling or a sense that's difficult and maybe impossible to define. I've tried to get at it in many ways. Music has been the closest I've come."

So what's next for these talented sonic eccentrics? Well, winning over the UK seems a natural step. Night Beds plays a run of UK shows in April and Lord Huron is back on British shores in May for a full tour.

But back in Echo Park, Josh Tillman is preparing for Coachella and an even bigger US tour than the last. He takes a sip of black coffee and tells us the second Father John Misty album has already been written. "It's a very obscene love album. I think it's funnier, but it's also darker." It sounds like the strangest – and best – is still yet to come from the talented Mr Tillman and his fellow Americana oddballs.

THE NEW SOUND OF WEIRD AMERICA

The NME playlist

FATHER JOHN MISTY
'Hollywood Forever Cemetery Sings'
FJM's signature tune is a saucy, amped-up beast that tackles sex in graveyards and spinning out on Adderall and weed.

LORD HURON
'Time To Run'
Ben Schneider's catchy desert sonics are intricate, introspective and dementedly thrilling.

CAITLIN ROSE
'Only A Clown'
This badass Tennessee native's second album 'The Stand In' features this twanger that proves that new Nashville isn't just about Taylor Swift.

NIGHT BEDS
'TENN'
A heartstopper that sees Winston Yellen's vocals floating mournfully over tender acoustic guitar.

JENNY O
'Automechanic'
Produced by Father John Misty collaborator Jonathan Wilson, this comes on like Sharon Van Etten in cowboy boots.

JOHN FULLBRIGHT
'I Only Pray At Night'
The highlight of the Grammy-nominated 'From The Ground Up' LP is this piano-led barroom blues number.

JOHN MURRY
'California'
Husky guitar and mellowed-out fuzz feed into this slow-burning diatribe against the sunshine state.

MOUNT MORIAH
'Bright Light'
This North Carolina band impresses with a Southern stormer that pitches vintage hillbilly harmonies over shimmering alt.rock.

WILLY MASON
'Shadows In The Dark'
From his killer third album, 'Carry On'. Perfect for nighttime drives across the darkness on the edge of town.

DAUGHN GIBSON
'Rain On A Highway'
This fusing of wubstep and Roy Orbison crooning is magical in a gothic, Tim Burton fashion.

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CRAZY LITTLE THING CALLED LOV

Having won the prestigious NME Radar Award, brilliantly weird pop-soul maverick **The Child Of Lov** is finally ready to reveal himself to the world (and **Barry Nicolson**)

PHOTOS: DAVID EDWARDS

You can't miss Cole Williams. He stands about six feet tall, give or take the extra inches his top-knot of hair adds on, and sports an ocular assault of a silk shirt – a neon vomit of garish blues and greens, adorned with crocodiles and palm trees, and offset by the drab grey jogging bottoms it's tucked neatly into. On his fingers he wears an array of oversized rings, while around his neck hangs a gold chain, selected from a jewellery box filled with similarly ostentatious items of bling. His look is rounded off by a pair of tube socks and a box of Chicken McNuggets. Just to add a further soupçon of surreality, he also bears an uncanny resemblance to the Swedish footballer Zlatan Ibrahimovic.

All this would be neither here nor there, except for the fact that for the last few months, Williams' name, face and biography have been closely guarded secrets. The two sleek, futuristic R&B singles he's released under the moniker of The Child Of Lov have caused quite a stir, but all anyone really knew about him until last night was that he was 25 years old, came from Amsterdam, and had roped DOOM and Damon Albarn into working with him. What changed last night? Well, he picked up the prestigious Philip Hall Radar Award at the NME Awards, in full view of the British press, dressed like a pimp and armed with the most insouciant acceptance speech in years ("Thank you very much" was the full extent of it).

"I can't take all the credit for that speech," he grins when we meet up the next day at an east London photo studio. "Prince did the same thing in 1985 when he accepted the American Music Award for Best Black Single, or whatever it was called back then [it was Favourite Black Album for 'Purple Rain']. He got up, collected his award, and walked back into the crowd! But it felt liberating. It's like, there's no mystery any more: it's just me!"

"IT'S LIKE, THERE'S NO MYSTERY ANY MORE: IT'S ME!"

THE CHILD OF LOV

According to Williams, the reason for all the cloak-and-dagger stuff was because he "just wanted to focus on the music. When I look at my idols, people like Hendrix, the image and the public persona were very important, but there's always the feeling that the music is the most important thing. It was never supposed to be forever, it was just a way of starting out. And I thought it was something refreshing as well, in times like this. Everybody is so open these days, and it doesn't mean anything any more."

Still, the sort of mystique he so carefully cultivated has become a marketing strategy in recent years, a gimmick to generate disproportionate amounts of publicity: give people an information vacuum, so the thinking goes, and they'll fill it with hot air and hearsay. Williams shrugs off the suggestion that it's all been an exercise in hype ("People might think that, but I couldn't care less. They can think what they want"), but he does admit to being relieved at no longer fielding questions about being – as one rumour had it – terminally ill, with a plan to play three shows on three different continents before his imminent death.

In fact, his story is somewhat less dramatic than that. Born and raised in Amsterdam, Williams fell in love with hip-hop and R&B at an early age, and was making beats on ▶

"I LOVE MARIAH CAREY. I'M PAST IRONY. I'M THE FIRST NEXT-LEVEL HIPSTER"

THE CHILD OF LOV

his laptop when he was just 14 years old. The music he makes today – an amalgam of Dirty South beats, bleeding-edge neo-soul and old-school songcraft – may sound like nothing else out there at the moment, but he's perfectly happy to acknowledge the influence of the artists he discovered as a teenager, even the conventionally uncool ones.

"I listened to a lot of Ginuwine when I was growing up, a lot of 112, Blackstreet, stuff like that. Over the years I've become a Prince geek – the angry, funky Prince, the Prince of 'The Black Album', that's what I relate to. And Mariah Carey! I liked her more than Whitney, always. I also like Christina Aguilera very much. I don't put any obstacles between myself and the music, so it's a non-ironic admiration. I'm past irony. I'm the first next-level hipster!"

For Williams, however, music has always been a solitary pursuit. He's never played live (though that will soon change) and despite those aforementioned guest spots from Damon and DOOM, he claims that, "I absolutely prefer being on my own." After spells living in Paris and London, he's since returned to Amsterdam, the place that's "closest to my heart", but where the music scene is "so boring, because the people are too rich, too spoiled. They only want to make music that sounds like what they hear on the radio. They don't feel like they're at the centre of anything." That sense of cultural isolation suits him in a way; it allows him to fashion his own little universe without anyone peering over his shoulder. Which is how he's always worked anyway.

When he was profiled for *Radar* back in November, he confessed to feeling "ashamed" of making music when he was younger. What did he mean by that exactly?

"I'm not from a musical family, where everybody plays an instrument and you'd all stand around the piano and sing together on a Sunday evening," he says. "There *was* a piano, but it was more like a piece of furniture. I was really insecure about my singing voice as well, so I only ever recorded when my mother and brother were out. I didn't think it was something that was... accepted. I was so self-conscious when I was starting out."

When did you lose that?

"When people started getting interested in it. I knew one other guy in Amsterdam who made music I liked. I met my manager through him, and he knew Laurence [Bell, Domino Records head] through an act he'd had signed to Domino a long time ago. He sent Laurence two or three unfinished songs, and they came over to check me out. It was the most minimalistic chain of events that you could imagine. But up until that point, it was just weird music that I made. It wasn't for other people."

IT MUST BE LOV

The Child Of Lov on working with Damon Albarn

"AS FAR AS MY creative process is concerned, working with other people is a no-go, but when it's with someone like Damon... he's so laid-back and confident that he's really easy to work with. Not everybody has that. I came to work with him through my manager – he knew him back from when Danger Mouse did production on the Gorillaz album. He heard my music and he was intrigued, and he ended up doing a lot of additional production on the album. He's an easy guy to collaborate with because he doesn't doubt a lot: he's a good decision-maker, and he's got a clear idea of what he wants. With Damon, if it's good it's good; if it's not, you just move on to the next one."

"No, sorry mate, I don't remember Guru Josh"

Cole's coming out party: the 2013 NME Awards

Last year's low-profile *Radar* piece

Why call yourself The Child Of Lov? Is it a separate persona, or just a name for what you do?

"Well, the 'Child' part comes from the standard metaphor that the music is your child, but the music you make also influences you back, in a way. It's a weird, undefinable thing. The 'L-O-V' comes from biology, from the light, oxygen and voltage domains that determine whether plants move towards the sun or away from it. I thought that was a beautiful concept: light attracts oxygen, attracts voltage."

For all his lack of regard for the safeness of the Amsterdam scene, Williams still asserts that his debut album isn't 'nu-' or 'neo-' anything, preferring to see The Child Of Lov as a continuation of a musical tradition stretching back more than 100 years.

"It's just soul music," he insists. "Or the blues, if you want to call it that. It all boils down to the same thing, I think. A lot of black music is painful in a way, but it's also music you can dance to. It's a weird amalgamation of all these different emotions. To me, good soul music is the deepest music there is. It can go bad like any genre, but the best examples of it brings you straight back to the deepest sort of pain."

At an NME Awards afterparty the night before, he was introduced to a fellow practitioner of the form, Frank Ocean. He sounds pretty nonchalant about the whole experience, explaining that while "I really like the music, the singing's not very emotive. You could almost say it was bland. There's a certain sort of emptiness to it which a lot of people seem to like, but I think he can do much better." He does, however, have a chuckle at the story of Ocean initially mistaking Williams' manager's assistant, Ben – a hirsute, red-headed Englishman who resembles his charge in no way whatsoever – for The Child Of Lov. After last night's grand unmasking, it's probably the last time anything like that will happen to him. The remainder of 2013 will be spent systematically shattering the anonymity he's worked so hard to maintain, playing his first-ever live shows (for which he's currently amassing "as many backing vocalists as I can get") and hitting the festival circuit, including an appearance at Glastonbury. Until then, we suggest that you get used to Cole Williams' face. You're going to be seeing a lot more of it.

RICHARD JOHNSON

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

MERCHANDISE

TOTALE NITE NIGHT-PEOPLE

The Florida punks break away from the pack with five tracks full of high drama, fresh ideas and singer Carson's emotive croon

There are several things that distinguish Merchandise from the other post-punk wannabes on the block, but let's concentrate on the most obvious first. Alternative music is populated with more than its fair share of bad singers. We all know the types. Mumblers. Mutterers. Have-a-go shouters. Frontmen adept at running along the photo pit slapping everybody in the front row on the hand, but who, honestly, couldn't hit a note if it was James Corden's face and they were eight feet away with a box of eggs.

Carson Cox, frontman of Florida's Merchandise, can sing. Beautifully, in fact – a deeply emotive croon. This isn't the only thing to say about Merchandise, but it immediately places them far ahead of the pack.

Following on the heels of last year's breakout 'Children Of Desire', 'Totale Nite' perhaps shouldn't be seen as a follow-up proper. Clocking in at five tracks and 33 minutes, it was originally billed as an EP and sees the light of day not through one of the bigger labels brawling for Merchandise's signature, but on miniscule Iowa label Night-People. Nor does it see them particularly desperate to capitalise on that previous record's buzz. For while 'Children Of Desire' saw them moping in the unkempt graveyard of neo-goth, 'Totale Nite' shears away the cobwebs and sees the group – completed by guitarist/keyboardist Dave Vassalotti, bassist Patrick Brady and a trusty drum machine (although a proper drummer, Elsner Nino, has recently joined the band) – honing their sound.

Sonically, 'Totale Nite' is both simple and elaborate. The main elements here are straightforward enough – acoustic guitar, electric guitar, synth, thunking digi-drums – but such well-worn tools are stacked and layered until they create something of high drama and epic scope. 'Who Are You?' saunters in on a swampy groove and a squall of harmonica, a rise from slumber with notes of Spiritualized at their jammiest and Cox singing, "*Today the sun rose/Like the hand of God/Made the earth breathe again...*"

While 'Children Of Desire' was inspired by nightmares and Eastern philosophy, 'Totale Nite' veers towards simplistic, almost elemental imagery: that of sun and moon, night and day.

Cox's romantic melancholy has been replaced by a spirit that verges on the beatific. On 'Anxiety's Door', we join him at night as he roams the streets of his hometown: Tampa, Florida. This is a place of grit and desperate poverty, where "*old men sleep in the road*", but to Cox the air smells like perfume, and the racing drums and spry acoustic guitar capture his sense of footloose elation: "*With no chains on my heart*", he sings, "*it's so easy to be free*". This is a record of possibilities. Four of the five songs sprawl out to over six minutes long, not out of indulgence but because there is so much to cram in. This is a band who think nothing of giving over the album's title track to a stern nine-minute churn that sets growling guitars against dirty squalls of brass.

But where 'Totale Nite' excels is in its moments of straightforward beauty. 'Winter's Dream', notionally a tale of a young man's death, is guided by the slow undertow of bass and guitars that chime like steel drums on some distant beach. 'I'll Be Gone' winds through swooning chord changes, yearning guitar shadowed by distant fissures of feedback, and a lyrical lament that reaches its peak with Cox crooning, "*I'm gonna plant myself in the sun/Just to be free from all you motherfuckers*". Hone in on one instrument and you can hear the music on this record was probably made cheaply, in a low-rent studio. How does it sound so magnificent?

We live in postmodern times, when culture can seem like a process of endless consumption and regurgitation. But Merchandise don't want to be the goths pulling on fishnets 30 years late. They dream of being modernists; a clean page; a cultural jump-start. Only time will tell if they succeed. But 'Totale Nite' points in the right direction. ***Louis Pattison***

9

BEST TRACKS: 'Anxiety's Door', 'I'll Be Gone', 'Winter's Dream'

SINGER CARSON COX ON...

...ANXIETY

"Since the last record I've had pretty significant problems with sleeping. Classic anxious symptoms – heart palpitations, really bad asthma. It's like my brain is tormenting my body, and I have no way to understand it."

...THE ARTIST MARCEL DUCHAMP

"He had really bad heart palpitations and the doctors didn't know what to tell him. The heart shows up in his work as a symbol of mortality, or as a means of beating his own affliction. So that, I suppose, is part of the idea behind 'Anxiety's Door'."

...LOVE

"We don't just want to write about females, hopeless love – I'm sure the theme will return but this record is not really about that. A few things could be interpreted in a romantic way, but it all has to do with self-realisation, your personal understanding of the world. It's about choosing your own path."

BLACK REBEL MOTORCYCLE CLUB

SPECTER AT THE FEAST

ABSTRACT DRAGON

Six albums and 12 years in, BRMC could easily have descended fully into indoor-shades and leather-jacket-clad self parody. Instead, this new record is far lusher and braver than anyone had any right to expect. The tragic impetus for these new songs came from the death of bassist Robert Levon Been's father Michael, an occasional BRMC guitarist they called the band's 'fourth member'. Michael's old band The Call had a hit in the '80s with 'Let The Day Begin', and BRMC cover it here. What could have turned out maudlin becomes a righteous salute to their friend and mentor. A poignant sadness runs through tracks such as 'Fire Walker', with its eerie nods to Angelo Badalamenti's *Twin Peaks* score, and the beautiful and stately 'Returning'. There are ponderous moments later on, like the uninspired 'Teenage Disease', but this is a band who've found a second wind. ***Kevin EG Perry***

7

BEST TRACK: 'Returning'

MARNIE STERN

THE CHRONICLES OF MARNIA

KILL ROCK STARS

This album deserves eight out of 10 for the title alone. Luckily, the music on this American singer-songwriter and guitarist extraordinaire's fourth album is also excellent, and finds the nimble-fingered New Yorker flitting between manic, cheerleaderish pep and losing-team-crying-in-the-locker-room pessimism. 'Noonan' crests in on the fury of Stern's trademark guitar shrapnel and an impassioned chant of "*Don't you wanna be somebody?!*", to create an anthem that wouldn't sound out of place on a high-budget Hollywood film's cheesy exercise montage. 'Proof Of Life' finds Marnie contemplating her place in the music business, mewling "*Work is all I have, and work is never done*" over moody guitar flicks and curls, before busting into full-scale emo mode on the "*I am nothing, I am no-one*" refrain. But whether she's playing loser or victor, the swathes of frenetic energy that buoy every note are always present. ***Katherine Rodgers***

8

BEST TRACK: 'Noonan'

DEPTFORD GOTH

LIFE AFTER DEFO MEROK

Filling the pensive gap left in electronica when James Blake chipped off to make his second album, Deptford Goth revels in the same introverted melancholy. But where Blakey cracks already fragile hearts with rattling bass, enigmatic south Londoner Daniel Woolhouse's approach is more delicate. Softly building from scant foundations, this is a record where subtle and restrained emotion is the driving force. 'Guts No Glory' is heartbreak played out over twinkles, while the hypnotic staccato of 'Lions' wrenches at tear ducts. For all the album's despondency, though, there are moments of warmth that border on elation – album highlight 'Feel Real' forms a beacon of positivity shining through the gloom, mirrored later by the crisp joy of 'Union'. Woolhouse mostly lives up to the dark nature of his moniker, but for brief moments he glimpses light at the end of the tunnel. ***Rhian Daly***

7

BEST TRACK: 'Feel Real'

Faces To Names...

Three reviewers, three questions

LEONIE COOPER

Favourite track at the moment?

"Caitlin Rose's 'Only A Clown', on which the Nashville badass experiments with honky tonk gloss and pulls off a new country classic."

TOM HOWARD

Favourite album at the moment?

"It's gotta be Peace. More references to the sunshine than a global-warming convention. Instant happiness."

KEVIN EG PERRY

Reading And Leeds: Biffy, Eminem or Green Day?

"If R&L were a man, Eminem would skin him and wear his flesh as a cape. So, er, don't miss that."

SUEDE

BLOODSPORTS WARNER

Brett Anderson and co revisit past glories for a sixth album full of trademark trashy glamour and daft pop

Picture Brett Anderson. Now picture Brett Anderson a long time ago in a galaxy far, far away (2002, to be precise). Picture a Brett Anderson who, just like fellow loveable but flawed ne'er-do-well Han Solo, has been frozen in carbonite – both as a punishment for wrongdoing (that year's album 'A New Morning'), and to stop him unleashing any more evil unto the world (a follow-up to 'A New Morning'). Suspended in time for eternity, his hand placed tantalisingly near his rump but cruelly thwarted from giving his arse a thwack.

Snooty so-and-sos would have you believe this is the kindest fate for Suede, even after the spate of reunion shows that kicked off in 2010. Thankfully they can be ignored, for they are largely talking bollocks. Instead, 'Bloodsports' *finally* provides the send-off Suede's legacy deserved 10 years ago. And, fittingly, it's due to them thumbing their noses at the notion of growing old gracefully, and making brilliantly daft pop music instead. Take opening track 'Barriers': its overblown intro, its huge, womping chorus, Brett's so-gaudy-they're-great lyrics about "*Aniseed kisses and lipstick traces/Lemonade sipped in Belgian rooms*". From a man who, legend has it, once stuck his head out of his window and yelled to all and sundry that he had the best drugs in London, anything less ridiculous would have been fucking heartbreaking.

'Snowblind' comes on like a filthy elder relative of 1994 single 'We Are The Pigs', with bitingly scuzzy guitar courtesy of Richard Oakes and Brett's high-camp, dripping-poison yelping ("*The rumours burn like Roman candles*"), while 'For The Strangers' is another romanticised paean to the outsider *à la* 1996's 'Trash' in which being besotted "*stings like aerosol in my eyes*". Both sound like they could have been churned out of the same Bangers Factory that spawned the pop goodness of the band's third album, 1996's 'Coming Up' – huge choruses, glistening top-end melodies, riffs so shiny they'd make a magpie envious – but elsewhere there's 'Dog Man Star'-era moodiness, too. 'Sabotage' is built on eerie, jilted foundations and dark glimpses of sordid relationships ("*She knows there are places I can't go/But if I did, I'd make her follow*") and, even if closer 'Faultlines' falls short of early comparisons to 'The Asphalt World', its stunted, scraping strings and gloaming orchestral clangs create a fine glam'n'gloomy climax.

As ever, the road to redemption is littered with the odd pothole: 'Hit Me' has all the ingredients of classic Suede but comes out decidedly stodgy. And while there's a fine line between silliness and genius, it's not hard to work out which side of the divide 'It Starts And Ends With You' errs on with the lyrical clanger "*Like a hairline crack in a radiator, leaking life*". But that doesn't stop 'Bloodsports' from righting previous wrongs and proving the naysayers to be fools: staying frozen in the past isn't the only way of becoming a stonking bunch of flashboys all over again, forever more. ***Ben Hewitt***

7

BEST TRACKS: 'Barriers', 'Snowblind', 'Faultlines'

DAUGHTER

IF YOU LEAVE 4AD

The London trio's debut is wistful and sad. But over a whole album the endless sorrowing gets a bit much

Would you let a daughter of yours out of the house like this? Draped in mourning weeds, pallid and sad? It's a get-up that's certainly drawn plenty of welcome attention to 4AD's latest bearers of the wistful and gothic flame (cut them and they bleed cobwebs) . They're very much the sort of band to set pained young hearts a-flutter, and for the most part deservedly. Singer/guitarist Elena Tonra has the sort of sobbing, whispering mope of a voice that haunts your soul, and the many subtle colours of grey she and her bandmates paint their debut are something to wonder at. Production comes from Rodaidh McDonald of 'xx' fame, and it shares that record's pillow-talk intimacy – though this pillow is the cold one Ian Curtis sang of, in a record full of love affairs frozen in a million sad, set little ways. Recent single 'Smother' opens on a delicate throb and flutter of guitar, Tonra hymning her own brokenness: "*I want him, but we're not right... I'm sorry if I smothered you/Sometimes I wish I'd stayed inside my mother.*"

The purity of the unashamed navel-gazing is undoubtedly beautiful, as is the sultry sorrow of 'Winter', with the soft licks like dying embers and Tonra whispering, "*I needed you to run through my veins like disease*". The only problem is, over a whole album, the endless sorrowing gets a bit much. The tone is pretty uniform, bar the more animated 'Human', which wakes you from wistfulness with a skippily folky rhythm guitar and a tremblingly heart-in-mouth drum-rolled chorus. And though the chirrup and mope of 'Youth' tugs at your heart, when Tonra asserts "*We are the reckless, we are the wild youth*" you can't help but raise an eyebrow. Not even Tim Burton's life is this spooky all the time, and both musically and lyrically, Daughter ain't half as clever as they clearly think they are (people get serious and clever mixed up a lot, weirdly).

Their sonic world is close to that of Esben And The Witch, but their moments of grandiose despair are more tasteful, their flashes of fury less intense, the temptation to shout "oh, man up and have a biscuit" always closer to hand. Also, for all their subtle little details, as *NME*'s Reviews Editor Tom Howard once memorably put it, there's an element of Lucy Rose Sings Post-Rock here that could be beefed up into something really affecting. They're not a very leftfield band, so why not go embrace the mainstream and write some songs that can swim?

Thankfully the spareness of 'If You Leave' leaves a lot of room to grow. There's beauty here in heaps, and by leaning a bit less hard on the heartbreak pedal, turning down the reverb and letting that wild youth out a bit more, they can become a Daughter we're truly proud to call our own. ***Emily Mackay*** **5**

BEST TRACKS: 'Human', 'Winter', 'Smother'

SLEEVE NOTES

Best Sleeve Of The Week

Merchandise – 'Totale Nite'

Continuing the rampant '90s revival, Merchandise make use of some clipart icons. So bad it's good.

Worst Sleeve Of The Week

Black Rebel Motorcycle Club – 'Specter At The Feast'

Q: When is an album sleeve not an album sleeve? A: When BRMC palm it off as a book.

NIGHT MOVES

COLORED EMOTIONS DOMINO

Thanks to the efforts of bands from MGMT to Tame Impala, swirly psych-pop with a brazen retro sheen has become the *modus operandi* for new bands who have haircuts as outrageous as their drug consumption. Minneapolis trio Night Moves have followed the formula – from the paisley shirts through to the circling reverb and crystal-cut guitar whooshes. That's not to say there isn't stimulating stuff on this debut, but the AM radio pulse of the title track, the San Franciscan sway of 'Old Friends' and the loveliness of 'Country Queen', with its sweet acoustic fade into 'In The Rounds', is overshadowed by a nagging lack of imagination. ***Leonie Cooper*** **6**

BEST TRACK: 'Colored Emotions'

PARENTHETICAL GIRLS

PRIVILEGE (ABRIDGED) SPLENDOUR

The clue to the composition of 'Privilege (Abridged)' is there in the title. Comprising a selection of tracks from Parenthetical Girls' string of 'Privilege' EPs, released 2010–12, this microcosm of recent releases forms a convincing narrative. Gone is the orchestration of 2008's 'Entanglements', though the melodrama of the Portland band's baroque pop remains. 'Careful Who You Dance With' pegs them as a rough-hewn Erasure; but elsewhere, David Byrne collaborator Jherek Bischoff provides theatrical instrumentation for Zac Pennington's vocal histrionics, which are peppered with the barely suppressed bitterness that befits a man with a serious Morrissey obsession. ***Hayley Avron*** **8**

BEST TRACK: 'The Common Touch'

RHYE

WOMAN POLYDOR

The Brit Awards were rightly criticised for being as edgy as a roundabout, but there are many 'alternative' artists who are every bit as anaemic as Emeli Sandé. 'Woman' by Canadian/Danish duo Rhye has all the hallmarks of a hipster essential (black'n'white artwork, R&B influences) but the majority of it could just as easily appeal to those who buy *Downton Abbey* box-sets. Mike Milosh possesses a remarkable voice, notably on 'The Fall', but the most interesting thing about it is that it comes from someone with an Adam's apple. The monotone pace is lifted by the sprightly '3 Days', but ultimately 'Woman' is cloyingly pedestrian. ***David Renshaw*** **5**

BEST TRACK: 'The Fall'

WOODKID

THE GOLDEN AGE ISLAND

Yoann Lemoine directed Lana Del Rey's 'Born To Die' video, was nominated for the Best Music Video Grammy for his single 'Run Boy Run' and had his song 'Iron' sampled by Kendrick Lamar. Dude's got credentials. This, his debut, is full of the multi-instrumentalism, Antony Hegarty vocals and super-clean production that have made the 29-year-old Parisian's name. A lot of it is quite earnest, dealing with subjects like rejecting the mainstream ('Run Boy Run') and, on 'I Love You', unrequited love. The pretty piano lines on the likes of 'Boat Song', however, are delicate and impressive. ***Kurt Murphy*** **6**

BEST TRACK: 'Run Boy Run'

HADOUKEN!

EVERY WEEKEND SURFACE NOISE

Rude electro crew return to menace the mainstream

The minute the gates opened, they came over the horizon; thousands of them, kicking up clouds of dust and stampeding into the NME/Radio 1 tent like herds of short-shorted wildebeest. Either every teenager at 2012's Reading Festival had got the day wrong for Green Day's secret set or Hadouken! had far transcended their grindie also-ran roots and become a bona fide neo-rave sensation.

Hadouken!'s second album, 2010's 'For The Masses', saw James Smith's rude electro crew shed their *Tekken* machine-grime flimsiness and embrace Prodigy whumps, R&B vocals and chart-rave rampages. It proved they could beat their chests alongside the Examples, Tinies and DJ Freshes of the mainstream jungle, and cardboard-boxed its way into the UK Top 20. But 'Every Weekend' goes even further. James Smith now raps like an evil Dizzee, sings choruses like he'd hoped they'd eventually be 'Featuring Drake' and slathers 'The Vortex' and 'Levitate' with old-school rave gospel vocals, brostep, trance crescendos and cavernous synth sounds scientifically designed to make cathedrals out of Ibiza superclubs.

A sparking bolt of ball-lightning populism slammed directly into your face? Right this way! But as much as the brittle electro-slowies 'Bliss Out' and 'Spill Your Guts' could be a dubstep JLS, and 'Bad Signal' takes the dance dullard's route of nabbing its hook from a sample of a pop classic – in this case The Supremes' 'You Keep Me Hangin' On' – tracks like 'As One' and 'Parasite' retain a subversive hardcore edge, akin to an emo Prodigy or Pendulum shredding on *Dance Dance Revolution*. Hence Hadouken! are growing into a real mainstream menace, the sort of thorn in Reggie Yates' side that Pendulum were too boyband to be, and Enter Shikari too punk. ***Mark Beaumont*** **7**

BEST TRACKS: 'Levitate', 'Bliss Out', 'Parasite'

BEAR'S DEN

AGAPE EP COMMUNION

Kevin Jones of Bear's Den co-founded the Communion label with Mumford man Ben Lovett, thereby contributing to the careers of Ben Howard, Michael Kiwanuka and Daughter. But Jones' debut EP never manages to distinguish itself from his stablemates. 'Agape' is Greek for love, and the emotion's many shades shape the record. The title track is a folky, banjo-led song mourning a weary couple's lost love, but it sways too close to Mumford territory to feel fresh. 'Isaac' is a tale of self-sacrifice, but never captures the chilling intimacy it strives for. There's nothing wrong with this EP, but it's nothing to fall in love with either. ***Simon Butcher*** **6**

BEST TRACK: 'Agape'

MAN LIKE ME

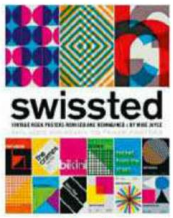
PILLOW TALK THE BEATS/CARTOON

The story goes that Mike Skinner rejuvenated his The Beats label just to sign Camden pair Johnny Langer and Peter Duffy. He also produces this, their second album, so perhaps it's not surprising that 'Pillow Talk' sounds a little like former The Beats artist Example – especially the LDN vocal delivery. In place of Gleave's whomptastic tales of drugs, drugs, girls and drugs, though, Man Like Me favour sax-heavy pop songs like 'Sleaze' and 'Love Me Tonight', and silly everyday tales like 'Chinatown', which bases its musings on the meaning of life around the narrative of going for a Chinese meal. As charming as it is annoying. ***James Anderson*** **6**

BEST TRACK: 'Sleaze'

THE RIDER

What we're drooling over, visiting and wearing this week



Book

Swissted – Vintage Rock Posters Remixed And Reimagined

Designer Mike Joyce (not The Smiths guy) dreams up gig posters for Blondie, Black Flag, Pixies, Beastie Boys and loads more in a Swiss modernist style.

Buy it: £20.80 from *amazon.co.uk*

Exhibition

David Bowie Is

From March 23 to August 11, London's V&A hosts an exhibition of Bowie's many different personas. Expect costumes, set designs, album covers AND MORE.

Buy a ticket: *vam.ac.uk*, £15.50

Sweatshirt

Duffer Of St George

Get involved with spring's sporty trends nice and early. This Athletic Department sweatshirt comes with a blue denim effect AND a front logo. Wooooooop!

Buy it: £40, *jdsports.co.uk*

THIS WEEK'S SINGLES

Reviewed by NME's **TOM HOWARD**

PEACE

FOLLOW BABY SONY

The one with the My Bloody Valentine intro. The one with frontman Harry Koisser slobbering all over it with his "*We're gonna live forever baby, we'll go deep deep deep deep*". The one that's a noisy, romantic, magnificent mess because of all his slobbering, and one more tune in the West Madlands boys' mountain of tunes that's coming together quicker than a plastic waste dump in the Pacific Ocean.

THE SATURDAYS FEAT. SEAN PAUL

WHAT ABOUT US POLYDOR

This is horrid, naturally. Loads of big blasty synths that make no sense and do nothing other than let The Saturdays squawk all over them. Sean Paul, however, is a genius. Not only does he have indisputably the best hair in the world, his singing style is so fabulous that if you stuck him on a Carphone Warehouse advert to say his own name then "*feel alright*" over and over, you'd have a Nokia 3610 before sunset.

KODALINE

HIGH HOPES B-UNIQUE/SONY

Enjoying the never-ending winter? Struggling to get up in the morning because your house is freezing and your towel's still wet because you forgot to hang it up after your last shower? Skin turning the colour of pavement because you never see the sun? DON'T WORRY. The video for Dublin quartet Kodaline's 'High Hopes' will cheer you up, with its opening scene of a man trying to gas himself in a car. Gets better though, 'cos as the song's dramatic acoustic vibes unfold a lady saves him and they fall in love. This, chums, is what summer is gonna feel like.

CYMBALS

THE NATURAL WORLD TOUGH LOVE

Suuuuuuuuuuuper sparkly dancefloor banger from the London quartet, that's as far removed from that Kodaline song as you can possibly imagine. The beats are crisp and pure, the chorus is dramatic, the lyrics deal in tough love ("*I don't know enough about you/To be kind to you*"), and the video features a professional dancer breaking it all down wearing various suits in various urban situations. Be like the dancer and add a bit of colour to your day by getting fully behind 'The Natural World'.

FRANK OCEAN FEAT. EARL SWEATSHIRT

SUPER RICH KIDS MERCURY

You may have heard this a trillion times but it's worth revisiting, because when lifted off Frank's 'Channel Orange' album and heard in isolation it takes on the feel of a wise man explaining that just because you're rich, it doesn't mean anyone actually *likes* you. See, music what makes you clevererer. Well wicked!

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Bleached's drummer's solo project will be called Curly

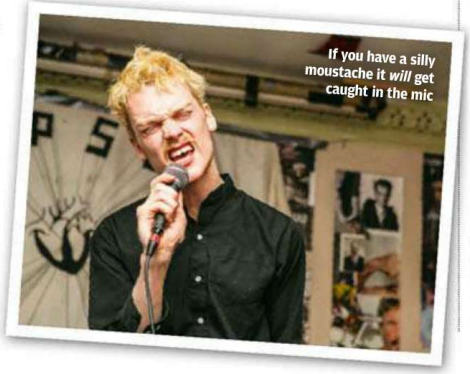
BLEACHED/ SEAN NICHOLAS SAVAGE

THE DALSTON VICTORIA, LONDON WEDNESDAY, FEBRUARY 27

Wine-addled pop-punk thrills from the ashes of Mika Miko follow the hirsute, camp menace of Savage

"Don't tell me I'm crazy," slurs Jessie Clavin to a busy back room in a pub, lips stained red from the wine she's been swigging straight from the bottle between songs. "But I've been searching through the past." Yeah, no kidding. With nods to the trashy three-chord cacophonies of the Ramones, the lo-fi fuck-you of the Germs and the bolshy riot grrrl-isms of Bikini Kill, an evening with Los Angeles newcomers **Bleached** is a lot like a violent visit from the ghost of punk past. It's more nostalgic than a family photo album, noisier than a Cali basement rave and, tonight, more intoxicating than the cheap Shiraz Clavin is slugging.

Fronted by the 25-year-old and her guitarist sister Jennifer, both previously part of Kill Rock Stars racket-makers Mika Miko, the quartet are in town as a teaser for their upcoming debut album, which they promise is "more pop than punk". There's not much evidence of that tonight beyond brief echoes of Blondie in the infectious 'When I Was Yours' and the Ronettes-style shrieked vocal harmonies that litter their songs. Jangling frantically in and out of surf solos and clattering drums, recent single 'Think Of You' is Pixies' 'Where Is My Mind?' on a boozy palm-tree vacation. 'Next Stop' fizzes with the sort of charisma that suggests Bleached's actual next stop may be the niche success enjoyed by fellow garage revivalists Wavves and Best Coast recently. They're not the finished article yet, and you could argue that they're *too* in thrall to their class of '77 punk idols, but you get the feeling their wild ride might be about to get wilder.



If you have a silly moustache it will get caught in the mic

Tonight's pop quota is filled by spindly support act **Sean Nicholas Savage**, whose stock-in-trade is '90s R&B hooks sung over Casio keys and lo-fi bossa nova beats. Once labelmates with Grimes on Canadian imprint Arbutus, he shares her eclectic style and breathy, off-key vocals. On tracks like 'Days Go By' he sounds like cult icon Daniel Johnston, drunk at a wedding, doing Usher covers. With his leery whispers to the crowd – "You all look a million dollars, all of you" – and axe-murderer demeanour, Savage treads the fine line between sexual and sinister. In fact he doesn't just tread it, he moonwalks down it in a skin-tight shirt and Freddie Mercury moustache, dazzling every step of the way. ***Al Horner***

View From The Crowd

Did Bleached blow your tiny minds?

John Clifford, 33, Clapton

"I liked Mika Miko. This is poppier than that band, a bit less surf punk, but I'm into that. I don't see why they can't go on to big things."

Matthew Bickerstaff, 20, Oxford

"That was pretty good, wasn't it? I was really into Mika Miko, and this new band definitely have potential."

Katie Campbell, 24, Southampton

"I've been a fan for a while, so it was great to see them. My favourite song's probably 'Think Of You' – it was the first track of theirs I heard."

STUART LEECH

CHARLIE BOYER & THE VOYEURS

HOXTON SQUARE BAR & KITCHEN, LONDON

MONDAY, MARCH 4

East London art-rockers forge their own identity

Charlie Boyer & The Voyeurs are often lazily lumped in with their Heavenly labelmates Toy and Temples. So this, their biggest headline show to date, is the quartet's chance to create their own identity. Where their friends get lost in cosmic sonic tapestries, the Voyeurs transport the audience back to the dive-bar atmosphere of New York's CBGB, all arty and angular and flecked with '70s classicism. Live, they're far more brutal than on record, their set fizzing with pent-up aggression – which all fits nicely with Charlie's yowling vocals. Not that you can tell from his face, as his expression remains straight and blank even when singing lyrics like "*sucking on my ding dong*" that deserve at the very least a wry smile. New single 'Things We Be' benefits greatly from a beefed-up live rendition, Ross Kristian's keys sounding ever more dramatic as the song whirls to its conclusion, bolstered by Sam Davies' deep, elongated guitar strokes. 'Go Blow A Gale' slows things down, casting a different but no less compelling spin on the band's set. It falls to debut single 'I Watch You' to bring the night to a close and sum up everything the band are about. At first it sounds almost exactly like The Modern Lovers' proto-punk classic 'Roadrunner'. Listen closer, though, and there's evidence of a Britpop influence running through the song's core. Conclusive proof, then, that the Voyeurs are operating from their own little bubble. ***Rhian Daly***

VICTOR FRANKOWSKI, DAN KENDALL

SAN CISCO

THE INSTITUTE, BIRMINGHAM

SATURDAY, MARCH 2

Recently, thanks to the oh-so-sunny music of Birmingham bands like Swim Deep and Superfood, the city's been sounding more West Coast than West Midlands. So the summer vibes of Australian quartet San Cisco fit right in. Led by Tumblr heartthrob Jordi Davieson, they present a delicious mix of boy/girl vocals, driving percussion and guitar licks that drip as lazily as a bead of sweat from a forehead covered in suncream. Tonight's set is short, with most of it drawn from the band's three EPs and their self-titled debut LP. Highlights include twisted fairytale 'Wild Things' and their very own anthem in the making, 'Awkward', which gently nudges the band towards a niche somewhere between Two Door and Vampire Weekend. ***Amy Sumner***

CAITLIN ROSE

BRUDENELL SOCIAL CLUB, LEEDS

THURSDAY, FEBRUARY 28

"I ain't no stand-in, I'm a damn actress. I could cry right now if I wanted to." She's joking with the audience (her latest album is called 'The Stand-In'), but that quote, right there, is what makes Caitlin Rose such a beguiling proposition. In dark jeans, grey blouse and black blazer, the 25-year-old from Nashville combines the jaded glamour of a seasoned pro with the spark of a relative newcomer finding her feet. Peppering the night with comic interludes about passive-aggressive partygoers, she stands guitar-less, arms folded, while her steely voice lets rip through her "bitchy" country songs. The undoubted highlight, 'Menagerie', is simultaneously sweet and edgy, its character hell-bent on a night of classy self-destruction. ***Hayley Avron***

SKY FERREIRA

XOYO, LONDON WEDNESDAY, FEBRUARY 27

The pop star turned indie comes over all Blondie

Sky Ferreira is living proof that one amazing song can turn everything around. Before 'Everything Is Embarrassing' hit the blogs last summer, 20-year-old Sky was damaged goods. The LA native first came to the UK in 2010 hyped as 'the new Britney Spears', but when the single 'One' stiffed at Number 64, her album was scrapped. Things were even worse back in the States, where Sky's label forced her to release a song called 'Obsession' that she not-so-secretly hated. Unsurprisingly, it bombed.

After 'Everything...', though, she's suddenly hot property again, but these days Sky's got more in common with Solange Knowles than Britney Spears. Like Beyoncé's little sister, Sky is a pop singer with a slightly dodgy past who gained indie cred when she recorded an undeniably brilliant single with Dev 'Blood Orange' Hynes.

Tonight, Sky has attracted loads of hipster kids to the same east London venue that Solange rocked last month, but that's where the comparison ends. She comes onstage in a mini-skirt and oversized leather jacket flanked by an all-male band, and maybe it's the way her glossy blonde hair cuts through the stage fog like a halo, but it's hard not to think "Blondie!" as they launch into 'Lost In My Bedroom', tonight's fizzy, guitar-driven opener. As the gig goes on, she unveils several spunky new tunes, some with echoes of the classic New York band, but she never comes off like a Debbie Harry wannabe. 'Sad Dream' shows an entirely different side to Sky: backed by a solitary acoustic guitar, she sings about a rift with a family member, and her tender vocal performance gets the night's biggest cheers. Another stripped-down tune called 'Ghost' is powerful too, while future single 'You're Not The One' sounds like a hit already: imagine a late-'70s Bowie track topped with a vintage Belinda Carlisle-style chorus.

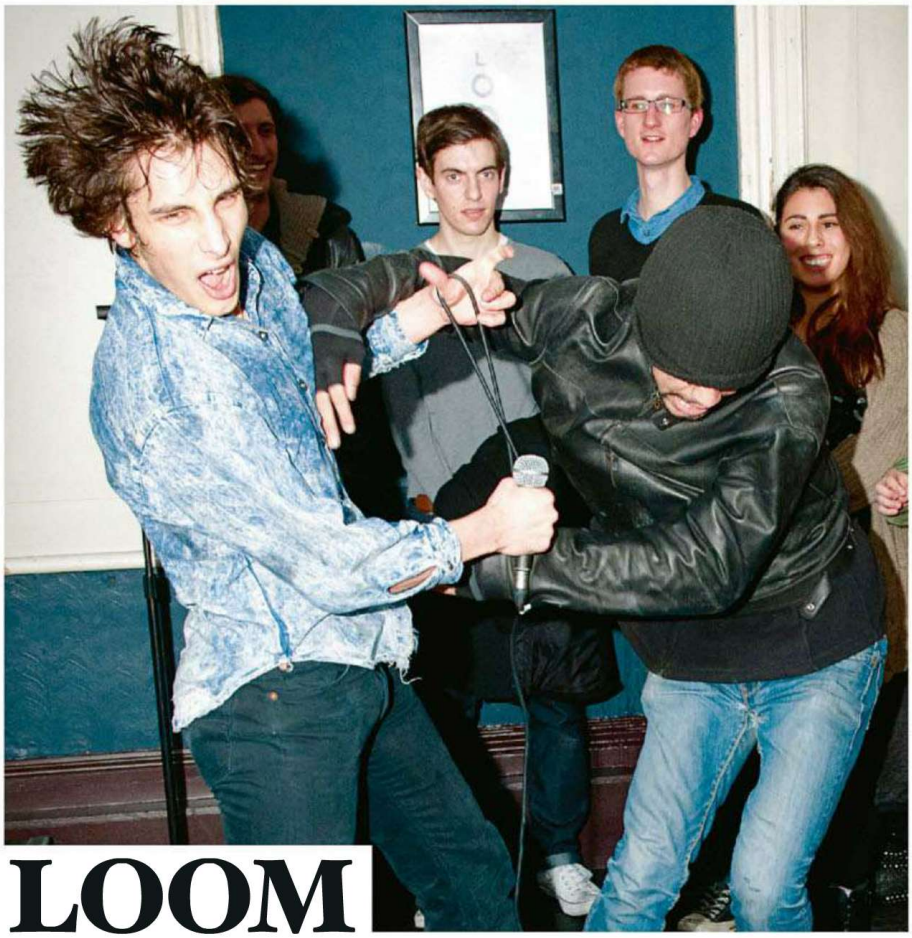
The gig ends with 'Everything Is Embarrassing'. It's brilliant but sounds like nothing else in her set. Still, if this song turns out to be a Trojan horse, it's a welcome one because Sky is clearly meant to be the pop star she is now becoming: grungy but glamorous, singing hits with an indie edge that's sorely lacking from today's EDM-filled charts. ***Nick Levine***

VIEW FROM THE CROWD

WAS SKY FLYING TONIGHT?

Avaro and Merce, 22, Majorca
"It's so cold but Sky was worth it! The best bit was 'Everything Is Embarrassing'."

Nathan Harran, 19, Dublin
"She was unbelievable! I met her last night and she remembered my name tonight!"



LOOM

OLD BLUE LAST, LONDON WEDNESDAY, FEBRUARY 27

And you thought Faris was difficult. Behold: his little brother Tarik. Scuzzy grunge + death stares = Hoxton party time

It's a Wednesday night, but the Old Blue Last is ignoring the midweek lull in an admirable fashion. Meek hipsters mingle with aggro grunge kids, their mutual interests involving nursing overpriced beers and getting really sweaty in the name of hardcore rock'n'roll. It's quite a sight. They're welcomed by **Boxed In**, a band who merge the sterile, skittering beats of their recent 'No Joke' EP with the rich Thom Yorke croon of the frontman ("*I believe I haven't got a clue at all/Wrap me up inside this symphony*"), and deliver an incredibly danceable brand of glitch-pop. The legacy of Arthur Russell is everywhere in their music. The grunge kids look mildly disappointed, but everyone else loves it.

Most people here, though, are waiting for **Loom**. Whether their name refers to the passive-aggressive verb, or the archaic weaving mechanism (I really hope it's the ill-fitting latter), one thing is for certain: the quartet are REALLY ANGRY about something. What that something is, is slightly ill-defined. The quartet have, in the past, been described as "garage-murder punks", and frontman Tarik Badwan (that's Faris Badwan of The Horrors' little bro) spends most of tonight proving his murderous intentions by catapulting himself around the tiny room in a testosterone-fuelled frenzy. He also boasts a terrifying death stare, which he wheels out whenever his fury gets too much. The three other members of the band join in intermittently, bouncing off the walls when the songs seem to need it.

During 'I Get A Taste', as Tarik bawls "*When I see you around/I get a taste of what I'm missing*", most of the crowd huddles around the bar protecting their £5 pints like first-born children. It's left to a gang of the brave grunge kids (OK, two guys) to make it their business to over-enthusiastically butt heads with Badwan. The scene is made stranger by the rest of the crowd remaining static. It's a tiny bit awkward, but then seeing someone get really into something when you're left cold always is. It's the same wave of second-hand embarrassment and empathy you feel seeing a really rubbish dancer in a club, or seeing someone do really crappy karaoke. Underappreciated showmanship aside, Loom's sound employs an early Nirvana template of scuzzy grunge fused with the Stooges. 'Bleed On Me' is catchy in a repetitive kind of way. There's something joyfully adolescent about them, even if it does need refining. ***Katherine Rodgers***

What Twitter Thought

@linnb_
"Rachel Zeffira was right, Tarik Badwan is compelling to watch"

@coco1015w
"Every gig should be like this - LOOM killed it"

@The_H_yMan
"Loving both Badwan bands #TheHorrors #Loom"

GIRLS NAMES

THE CASTLE HOTEL, MANCHESTER
MONDAY, FEBRUARY 25

In a recent interview, Johnny Marr spoke of his fondness for rejecting rock'n'roll flamboyance and enjoying making music in a narrow, disciplined spectrum. Girls Names take a cheeky aim at the Godlike Genius playing down the road tonight – "We realise you could be watching Modest Mouse's old guitarist," says deep-eyed frontman Cathal Cully – but it's clear from the Belfast group's set that they share Marr's values. There are occasional flourishes in their music, such as Cully's angry guitar jabs during 'Occultation', or when he and guitarist Phillip Quinn erupt into a blur of jerky movements as volleys of distortion ring out. But the four-piece are strongest when exerting control over their sound, with spidery guitar lines failing to escape the sinister boundaries of their rhythm section on the likes of 'The Olympia' and 'Projektion'. Like Savages, their touchstones may be obvious – Joy Division, The Cure, early Echo & The Bunnymen – but they inject enough of their own alluring personal serum. "People don't go out on a Monday in Belfast – actually, people don't go out at all," drawls Cully at one point, a reminder of the uneasy history the Northern Irish group reflect in their songs. Even eight-minute closer 'The New Life' bluntly refuses to crescendo, instead playing out with a foreboding that leaves onlookers looking fraught until its finish. ***Simon Jay Catling***

MØ

ELECTROWERKZ, LONDON
THURSDAY, FEBRUARY 28

The idea of a new wave of female-fronted synth-pop might sound as fresh as sticking a metallic outfit on and calling yourself Slightly Bigger Boots, but there's no doubt something's a-brewing. Rather than the bold and club-ready likes of Little Boots, La Roux and the rest of the Class of 2009, though, Scandi stars like Faye and Saint Lou Lou are getting their electro on and creating something smarter. Tonight, Karen Marie Ørsted (aka MØ) shows why she's head of the pack. Decked out in a baggy T-shirt and backed by black-and-white visuals, the 23-year-old sidelines any semblance of showiness for a masterclass in simplicity. Rather than playing the ice maiden, she's effervescent and engaging from the off. The sold-out crowd follow suit. In songs like 'Maiden', MØ makes like a forward-thinking Lykke Li. Understated and alluring at its core ("*My desire is ravaging me*", sings Ørsted as every male in the room goes a bit wobbly), but with flecks of R&B to be found amid the glacial synths, it's both ear-wormingly familiar and engagingly new. The minimal beats and brass samples of 'Pilgrim' allow MØ's dulcet vocal to lead the way, while current single 'Glass', with its intermittent whoops and hollers, sounds like Lana Del Rey if she stopped pouting for five minutes and actually let go. Combined, it makes MØ a far more exciting proposition than any of the old guard ever really threatened to be. ***Lisa Wright***

FRIGHTENED RABBIT

BARROWLAND, GLASGOW
THURSDAY, FEBRUARY 28

"This is fucking unbelievable," bellows Frightened Rabbit's Scott Hutchison after fiery set-opener 'Holy'. "It didn't fucking snow!" He's referring to the last time this Selkirk quintet played here in December 2010. It was meant to be their biggest achievement, but the sold-out venue was half empty thanks to an atrocious blizzard. In fact, the band's performance that night could be a metaphor for their last album, 2010's 'The Winter Of Mixed Drinks', which they were promoting at the time: half-arsed and largely uneventful. But that's in the past. Revitalised by this year's Top 10 album 'Pedestrian Verse', the band are ready to seize the day under Glasgow's most celebrated roof. From the dancefloor-bothering anthems of 'Old Old Fashioned' and 'Backyard Skulls' through to their might-as-well-be-hymns ('Late March, Death March' and 'Head Rolls Off'), the band both raise spirits and torture souls. Tonight's highlight comes when Hutchison hushes the audience with a heart-destroying 'Poke' on an acoustic guitar. With lyrics as beautiful as "*Poke at my iris/Why can't I cry about this?*" it's not hyperbole to describe him as the voice of a generation of Scots. Just listen past the radio-friendly crowd-chant of set-closer 'The Loneliness & The Scream' to find a gifted lyricist at work. Frightened Rabbit have finally got the moment they deserve, and they're not going to stop here. ***Jamie Crossan***

JORDAN HUGHES

"Look at those idiots! They've both got the same shirt on!"

PALMA VIOLETS

CONVERSE GIGS @ THE 100 CLUB MONDAY, MARCH 4

Prizewinners and guests galore join in the anarchy, chaos and extreme sweating that come hand-in-hand with a Palma Violets gig. Splashh and MT provide the snarling support

The history of the 100 Club is as embedded into the walls of the underground bunker that the venue operates in as the sweat of the thousands of punk bands that have played here. Tonight, though, is opened by London-via-Australia party-rockers **MT**, who cut loose with their Patrick Wolf-inspired theatrics. After them, London-based Aussies **Splashh** play their first gig of the year in raging form, paying particular attention to 'Need It', which they stretch out until it is positively snarling. Headliners **Palma Violets** don't go in for the same slacker rage as Splashh, they're too preoccupied with having fun. Chilli Jesson barks at the crowd like a caged dog after 50 pokes, while Sam Fryer is Pete and Carl rolled into one topped off with Dylan Moran's drunk hair. Keyboard player Pete Mayhew, however, looks more like a man who, though not annoyed by the fact, is definitely aware he's missing *Girls* on TV tonight. He is contemplative and calm, a counterpoint to the madness around him.

Thanks to the 100 Club's novel approach to the line of sight, Mayhew is all that half of the venue can see for the majority of the show. The massive pillar in the middle of the room hides the rest of the band, which lends an unusual air to proceedings. As Chilli and Sam buzz in front of wildly oscillating drummer Will Doyle, Mayhew dozes his way through 'Step Up For The Cool Cats', draws up a mental shopping list through 'Tom The Drum' and drifts away as his bandmates tear through 'Best Of Friends'. Then the set draws to a close, and he leaps up and dances madly to '14'. It's testament to Palma Violets that they can turn their disinterested keyboard player into a believer.

The band are putting the good times back into music, one rabble-rousing anthem at a time. Nobody here has to pretend they really enjoy listening to 10 minutes of feedback or claim they've "always been really into hip-hop", it's just a big old party.

The gig ends in chaos as fans flock to the stage and dance to 'Brand New Song', others choosing to meditate under Pete Mayhew's keyboard. The track sums up Palma Violets perfectly: big and dumb but sure as hell not stupid. As the stage descends into chaos, nobody could claim this is anything but massive fun. ***David Renshaw***

Splashh: fringe benefits

MT: they've got a fist of pure emotion

DANNY NORTH

What Twitter Thought

@Imogen1703
"@palmaviolets were sikkkkk! Best gig i've been to in a long time. When are you next on tour?!"

@chrisvanthomas
"On another note, @PalmaViolets smashed 100 Club tonight (almost literally)"

@SWIM_DEEP
"Great gig the boys @splashhband @PalmaViolets xxx"

@Niamh_Stroud
"Standard night dancing on stage with Palma Violets"

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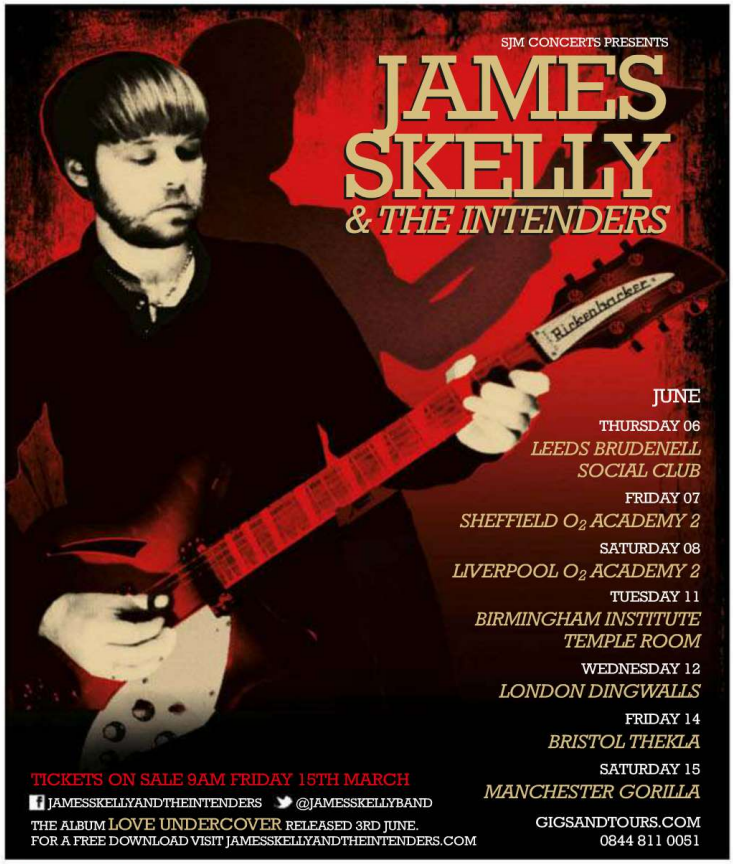

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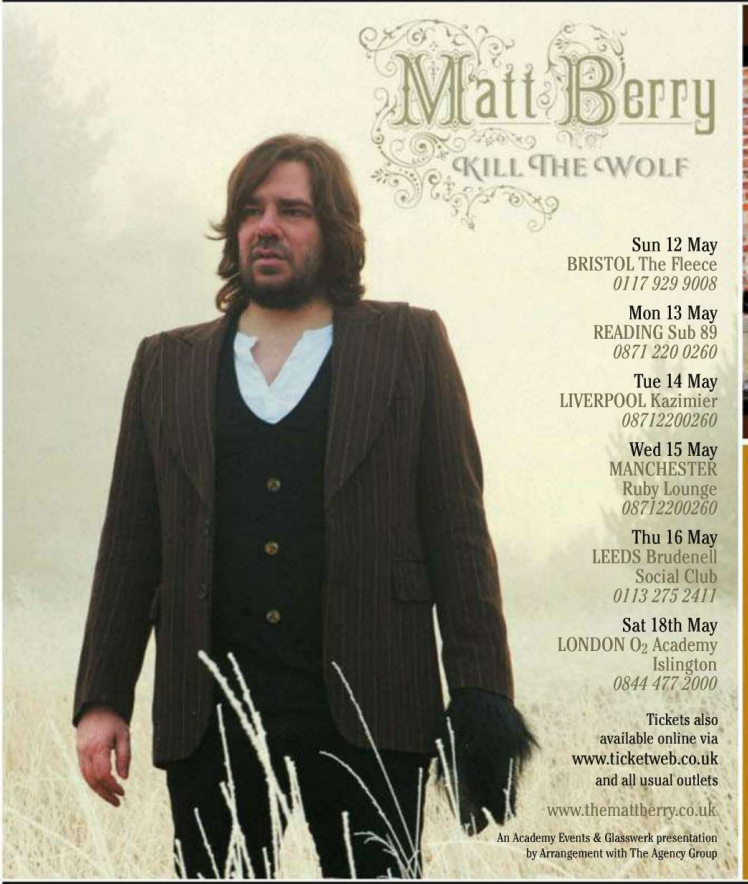

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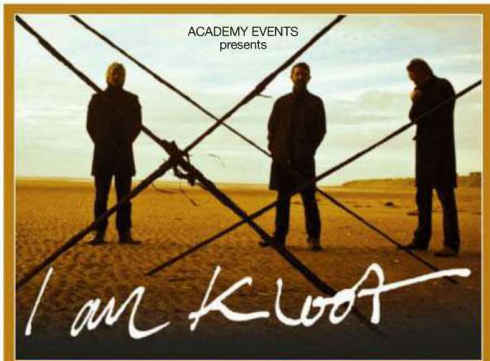

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DATE CHAT

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GAY: 0871 908 9944

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*0800 = Free from BT Landline

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10p PER MIN

0872 100 1002

18+. Helpdesk 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D.

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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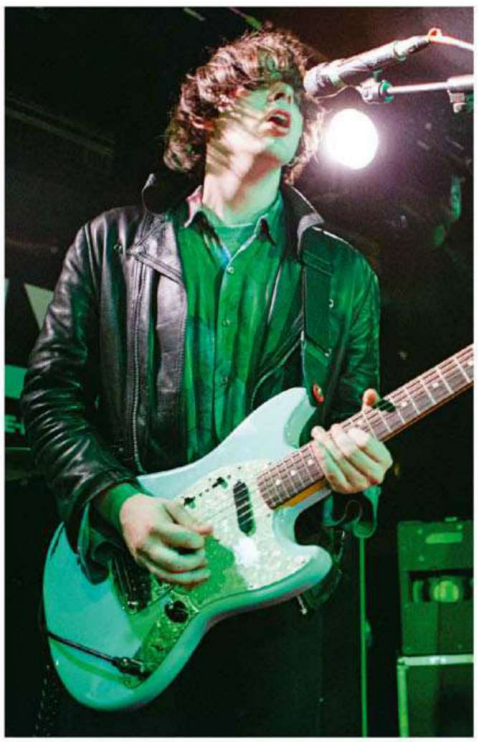


PEACE

STARTS: Manchester Club Academy, Apr 12

DON'T MISS

In a recent interview with *NME*, Peace likened themselves to the hobbits in *Lord Of The Rings* with Harry Koisser as ringbearer. Whether or not that comparison actually works, the Birmingham boys do like to travel. They've recently completed the NME Awards Tour, which included a few perilous moments for guitarist Doug Castle. Next the quartet will travel to the US and Europe before coming back to the UK for some dates including Manchester, York (Apr 13), Newcastle (14), Glasgow (16), Edinburgh (17), Preston (18), Sheffield (19), Gloucester (21), Bristol (22), Portsmouth (23), Brighton (24), Reading (25), Oxford (26), Birmingham (27) and Live At Leeds (May 4–6). They've also booked a four-night residency at London venue Birthdays (Apr 30, May 1, 2, 3).

STOCKTON CALLING

STARTS: Stockon-On-Tees, various venues, Mar 30

Teesside's all-day festival is back. Toy (pictured), LULS, Chapel Club and The Wytches all play.

CHARLI XCX

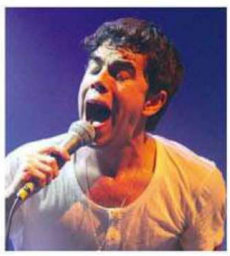
STARTS: London Old Blue Last, Apr 17

The gif-loving singer has announced three dates. She'll play London, O2 ABC in Glasgow (18) and Manchester Deaf Institute (Apr 19).

CHVRCHES

STARTS: Aberdeen The Garage, Apr 24

The Scottish electro-pop trio have announced four more dates. See them in Aberdeen, London (29), Nottingham (30) and Manchester (May 1).



ELECTRIC GUEST

STARTS: Manchester Ruby Lounge, Apr 29

Following up their tour with Darwin Deez, the *Radar*-tipped band play their electro-soul at four dates this April/May.

SAVAGES

STARTS: Bournemouth Old Fire Station, May 8

Savages have this one-off date by the seaside in Bournemouth in May but expect a full tour soon and (hopefully) an album around the same time.

FIELD DAY

STARTS: London Victoria Park, May 25

Bobby Tank, Gabriel Bruce (pictured), Jagwar Ma, Metz, King Krule, Kwes and more have been added to the east London festival.

SWIM DEEP

STARTS: Manchester Deaf Insitute, May 28

The "West Madlands" band (their words) have announced three new dates. Get down the front in Manchester, London (29) and Birmingham (31).

MARNIE STERN

STARTS: Sheffield Queens Social Club, May 31

The queen of Marnia will play dates in Sheffield, Manchester (Jun 1), Glasgow (2), Leeds (3), Bristol (4) and London (5).

CHELSEA WOLFE

STARTS: London Cargo, May 9

The drone-metal-art-folk artist plays songs from albums 'The Grime And The Glow' and 'Apokalypsis' at this London date.

TEGAN & SARA

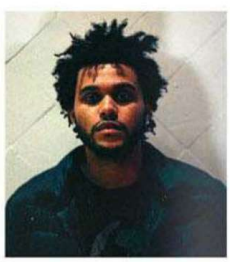
STARTS: Manchester Ritz, Jun 8

The duo play much-loved recent album 'Heartthrob' at four dates this June. They'll also play Glasgow (9), London (11) and Birmingham (12).

SECRET GARDEN PARTY

STARTS: Huntingdon, Cambridge, Jul 25

The four-day party returns with shows from Django Django (above), The Strypes and Wolf Alice. Theme: 'superstition'.



THE WEEKND

STARTS: Birmingham LG Arena, Nov 22

Abel Tesfaye is expecting big things. As well as a March tour he'll play Birmingham, Manchester O2 Apollo (23) and London O2 Arena (26).

DAN KENDALL, JENN FIVE, DAN DENNISON, LOIC DUQUENOIS, AMY BRAMMALL, RICHARD JOHNSON, ANDY WILLSHER, LINDSEY BYRNES

PICK *of the* WEEK

What to see this week? Let us help

JOHNNY MARR

STARTS: Sheffield Leadmill, March 18

NME PICK

On the morning of the NME Awards 2013, former Smiths guitarist Johnny Marr tweeted that he was hanging out by the river in the sunshine. "I like this Godlike Genius business. Lazy," he wrote, referring to the award that he was going to be presented with that evening. In reality though, he's been anything but lazy recently. As well as releasing debut solo album 'The Messenger', he's been on a big ol' tour. This week he visits Sheffield and Glasgow O2 ABC (Mar 19), before travelling to Liverpool (20), Manchester (22 & 23), Belfast (26) and Dublin (27). Anyone who doubts his status should watch his NME Awards performances of 'How Soon Is Now?' (with another guitar god: Mr Ronnie Wood) and 'There Is A Light That Never Goes Out' immediately. All the other artists in the room – from Palmas to Peace to Hurts to Florence – were standing on their seats in awe, singing along.

Everyone's Talking About THE STRYPES

STARTS: London Lexington, Mar 14

These much-hyped 1960s devotees play at the Lexington, Nottingham Bodega Social Club (Mar 15) and Liverpool Leaf On Bold Street (16) this week. They may be writing new songs, but for now it'll be plenty of blues covers from the likes of Bo Diddley and Leiber & Stoller, as well as some rock'n'roll classics.

Don't Miss THE MEN

STARTS: London Garage, Mar 19

The Sacred Bones sludge-rock band visit the UK as part of their European tour. Recent album 'New Moon' might have heartfelt country-tinged songs, psych jams and take inspiration from the '90s punk underbelly, but you can still expect some battering raw noise thanks to previous albums 'LADOCH' and 2011's 'Leave Home'.

Radar Star KILO KISH/ THE INTERNET

STARTS: Nottingham Bodega Social Club, Mar 14

If you enjoyed Lakisha 'Kilo Kish' Robinson's recent mixtape 'K+' (it includes twinkling, laid-back collabs with A$AP Ferg, SBTRKT and Earl Sweatshirt) then catch her playing live in Brighton and Nottingham. Odd Future associates The Internet also play their space-R&B.

WEDNESDAY

March 13

BARNSLEY
Coasts/Athletes In Paris Lucorum 01226 299921

BELFAST
Girls Aloud Odyssey 028 9073 9074

BIRMINGHAM
Claudia Brucken O2 Academy 3 0870 477 2000
Marcus Malone Hare & Hounds 0870 264 3333
Saint Vitus O2 Academy 2 0870 477 2000
Sansara/Wrapped In Skin Roadhouse 0121 624 2920

BRIGHTON
The Alistair Goodwin Band Fishbowl 01273 777 505
Seaming To/Kira Kira Dome 01273 709709
Theme Park The Haunt 01273 770 847

BRISTOL
Amy Macdonald Colston Hall 0117 922 3683
The Bronze Medal/The Minke Whales Louisiana 0117 926 5978
Chad Valley Thekla 08713 100000
Frankie Cocozza/Future Plans Fleece 0117 945 0996
Hellbound/Tempestora Croft (Main Room) 0117 987 4144
Man Like Me Start The Bus 0117 930 4370
Tir Na Nog Thunderbolt 07791 319 614
Towers Fall/Plane Crasher Croft (Front Bar) 0117 987 4144

CAMBRIDGE
Skunk Anansie Corn Exchange 01223 357851

CARDIFF
The Murderburgers/Not Since The Accident Gwdihw Café Bar 029 2039 7933

EDINBURGH
Larsa Captain's Bar 0131 6682312
Sunsmasher/Atragon Bannermans 0131 556 3254
Yellowjackets Queen's Hall 0131 668 2019

GATESHEAD
Duke Special Sage Arena 0870 703 4555

GLASGOW
Bullet For My Valentine/Halestorm O2 Academy 0870 477 2000
Ne-Yo SECC 0141 248 3000
Poltergeist Oran Mor 0141 552 9224

LEEDS
The Arteries/Above Them/Pure Graft Wharf Chambers
Brad Mehldau Howard Assembly Room 0113 243 9999
JAWS/The Reacharounds Oporto 0113 245 4444
Sam Lee Brudenell Social Club 0113 243 5866
Stornoway Cockpit 0113 244 3446

LEICESTER
Al Lewis The Cookie Jar 0116 2531212
Rachel Sermanni Musician 0116 251 0080

LONDON
Arrows Of Love Shacklewell Arms 020 7249 0810
Big Sean Electric Brixton 020 7274 2290
Breed 77 Garage 020 7607 1818
Bullies/The Soundcasters/The Earls Of Grey/Fools Knowledge Dublin Castle 020 7485 1773
The Cave Singers Cargo 020 7749 7840
Charlie Winston Scala 020 7833 2022
The Common Tongues/Alice Amelia/One Man Show Troubadour Club 020 7370 1434
Coves Birthdays 020 7923 1680
Fears/Bambi Bull & Gate 020 7485 5358
Fire!/Christian Marclay/Stian Westerhus Café Oto 0871 230 1094
Foy Vance/Foreign Slippers Assembly Hall 020 8577 6969
Grace Potter & The Nocturnals Bush Hall 020 8222 6955
Harry Vinnicombe/Umez New Cross Inn 020 8692 1866
Hollow Giants Sebright Arms 020 7729 0937
Hot Feet/Pete Roe/Emily & The Woods/Sam Brookes Wilmington Arms 020 7837 1384
Jessie Ware O2 Shepherds Bush Empire 0870 771 2000
Jess Morgan Queen's Head 020 8340 2921
Jimmy Livingstone Monto Water Rats 020 7837 4412
Joanne Joanne/Dream Themes Buffalo Bar 020 7359 6191
Joe Budden XOYO 020 7729 5959
John Grant Heaven 020 7930 2020
Karen Street/Thought Fox Vortex Jazz Club 020 7254 6516
Laura Doggett/Bluebell/Cry Baby Sevilla Mia
Lazy Heart Parade Strongroom Bar
Left Leg/Giant Burger/Raymond Ditritus Power Lunches Arts Café
My Bloody Valentine Hammersmith Apollo 0870 606 3400
My Heroine/Leila Underbelly 0207 613 3105
Neck Deep/Attention Thieves Old Blue Last 020 7613 2478
Pathaan Big Chill Bar
Roddy Woomble/Snowgoose Jazz Café 020 7916 6060
Smile Poltergeist Hoxton Square Bar & Kitchen 020 7613 0709
Snarky Puppy KOKO 020 7388 3222
Tankus The Henge/Harry Oakwood The Lexington 020 7837 5387
Wednesday 13/Sister O2 Academy Islington 0870 477 2000

MANCHESTER
Cancer Bats/Brutality Will Prevail Academy 3 0161 832 1111
Ink Still Wet Bridgewater Hall 0161 907 9000

MILTON KEYNES
The Willows Stables 01908 280800

NEWCASTLE
Goy Boy McIlroy/Witch Hunt Head Of Steam 0191 232 4379
The Greeting Committee Cluny 0191 230 4474
Inspiral Carpets O2 Academy 0870 477 2000

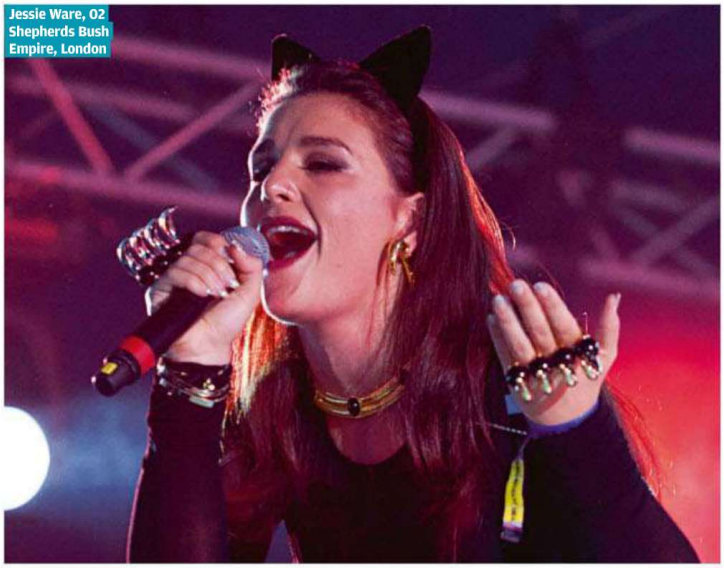
NORWICH
Dark Witness Brickmakers 01603 441 118
Russell Swallow Bicycle Shop 01603 625 777

NOTTINGHAM
The Travelling Band/Ellen & The Escapades Bodega Social Club 08713 100000
Willy Mason/The Mariner's Children Rescue Rooms 0115 958 8484

PORTSMOUTH
Foals Pyramids 023 9235 8608
Ruarri Joseph Cellars 0871 230 1094

READING
The Bouncing Souls Sub89 0871 230 1094

SHEFFIELD
The Darlingtons Harley 0114 275 2288



DEREK BREMNER, GENE GLOVER, PATRICIA BOARD, TOM MARTIN, DAN DENNISON

THURSDAY
March 14

Purity Ring, St John At Hackney Church, London

BEDFORD
Space Esquires 01234 340120
BELFAST
Eels Limelight 028 9032 5942
Girls Aloud Odyssey 028 9073 9074
War Iron/Wizards Of Firetop Mountain Voodoo
BIRMINGHAM
The Alarm O2 Academy 2 0870 477 2000
Promethium/Severed Ties Roadhouse 0121 624 2920
Searching Alaska Flapper 0121 236 2421
BRIGHTON
Digo/Traams Sticky Mike's Frog Bar 01273 749 465
Johnny Marr Concorde 2 01273 673 311
Lapalux Green Door Store 07894 267 053
The Stranglers Dome 01273 709709
BRISTOL
Empty Pools/Spectres Louisiana 0117 926 5978
Exiled/Surrender The Bartender Fleece 0117 945 0996
Falling Stacks/Marabou Stalk Mother's Ruin 0117 925 6969
The Great Pretenders/The Franceens Stag & Hounds 0117 929 7048
She Makes War Croft (Front Bar) 0117 987 4144
South Divide/Metropolis Croft (Main Room) 0117 987 4144
CARDIFF
The Bouncing Souls/Cheap Girls Clwb Ifor Bach 029 2023 2199
The People The Poet/Hud Gwdihw Café Bar 029 2039 7933
CHESTER
Scholars The Compass 01244 344890
COVENTRY
Lucy Ward Tump Folk Club 024 76714370
DERBY
Duke Special Venue 01332 203545
EDINBURGH
Inspiral Carpets The Liquidroom 0131 225 2564
Krystal Klear Cabaret Voltaire 0131 220 6176
EXETER
Roller Trio/Get The Blessing Phoenix 01392 667080
Strictly Steppas Cavern Club 01392 495 370
GATESHEAD
Make For Alaska Three Tuns 0191 487 0666
GLASGOW
Saint Vitus Cathouse 0141 248 6606
GUILDFORD
Mark Morriss Boileroom 01483 539 539

HIGH WYCOMBE
Little Comets/Hares BCUC White Room 01494 446330
HULL
Rachel Sermanni Fruit Hull 01482 221113
LEEDS
The Attic Duck & Drake 0113 246 5806
Cancer Bats Cockpit 0113 244 3446
Paroxysm Milo 0113 245 7101
Untouchables New Roscoe 0113 246 0778
LEICESTER
My First Tooth The Cookie Jar 0116 2531212
The Travelling Band/Ellen & The Escapades Donkey 0116 270 5042
LONDON
Alaska Campus/The Insurgents Barfly 0870 907 0999
Ambassadeurs Sebright Arms 020 7729 0937
The Avett Brothers/Grace Potter & The Nocturnals Forum 020 7344 0044
Blank Maps/Low Moon Low Lock Tavern 020 7485 0909
Chad Valley Birthdays 020 7923 1680
C2C KOKO 020 7388 3222
Dems/Joyshop/Alaska Tram And Social 020 8767 0278
Factory Floor/Simon Fisher Turner ICA 020 7930 3647
Falling Red/Alexa De Strange O2 Academy Islington 0870 477 2000
Goldheart Assembly Ginglik 020 8749 2310
The Hackney Colliery Band Hackney Attic 0871 902 5734
Jessie Ware O2 Shepherds Bush Empire 0870 771 2000
Kvelertak/Truckfighters/El Doom & The Born Electric Electric Ballroom 020 7485 9006
Lia Nambucca 020 7272 7366
The Lost Cavalry/Mad'zelle Rattlesnake Of Angel 020 7354 0471
Lux Lisbon/Orlando Seale & The Swell/JP Jones Bull & Gate 020 7485 5358
Nosaj Thing/Free The Robots/Mono/Poly Village Underground 020 7422 7505
Purity Ring St John At Hackney Church 020 8985 5374
Republica/Tenek/Kovak Garage 020 7607 1818
Retrospective For Love/Jonny Jack Troubadour Club 020 7370 1434
Riverside/Jolly/Dianoya O2 Academy Islington 0870 477 2000
Scrimshire Shacklewell Arms 020 7249 0810
Shrapnel/Parasite/Demental The Unicorn 020 7485 3073
Skinny Girl Diet/Dumbjaw/Sstrange/Molasses Windmill 020 8671 0700
Slow Club Proud Galleries 020 7482 3867
The Strypes The Lexington 020 7837 5387
Theme Park Heaven 020 7930 2020
Tom Baxter Dingwalls 020 7267 1577
Trip To Miami Club Surya 020 7713 6262
Viza/Cayne Borderline 020 7734 5547
Weird Menace/Breathe Out Power Lunches Arts Café
MANCHESTER
Enslaved/Winterfylleth NQ Live 0161 834 8180
Stiff Little Fingers Ritz 0161 236 4355
NEWCASTLE
Bleach Blood Trillians 0191 232 1619
The Courteeners O2 Academy 0870 477 2000
NORWICH
The Brew Waterfront 01603 632 717
Comic Book Ending Brickmakers 01603 441 118
Lewis Watson/Kimberly Anne Arts Centre 01603 660 352
Skunk Anansie UEA 01603 505401
Stornoway Open 01603 763 111
NOTTINGHAM
Kilo Kish/The Internet Bodega Social Club 08713 100000
The Repent Rescue Rooms 0115 958 8484
OXFORD
Liama Bite Bullingdon Arms 01865 244516
POOLE
The Crazy World Of Arthur Brown Mr Kyps 01202 748945
PRESTON
Public Service Broadcasting 53 Degrees 01772 893 000
SHEFFIELD
Bad For Lazarus/God Damn Nelson Rock Bar 0114 275 4222
Miss May I Corporation 0114 276 0262
SOUTHAMPTON
Breed 77 The Cellar 023 8071 0648
Make Do & Mend Unit 02380 225612
Trails Avondale House 023 8022 3405
ST ALBANS
Wild Smiles/Burial Club Horn 01727 853 143
WAKEFIELD
Harakiri Fever Snooty Fox 01924 374455
YORK
King King Fibbers 01904 651 250
The Magic Band The Duchess 01904 641 413

FRIDAY
March 15

ABERDEEN
Surgeon Snafu 01224 596 111
BARNSLEY
The Younger Lucorum 01226 299921
BEDFORD
Space Esquires 01234 340120
BELFAST
Jape Oh Yeah Music Centre 028 90 310 845
Swim Deep Limelight 028 9032 5942
BIRMINGHAM
Bouncing Souls/Cheap Girls Institute (Library) 0844 248 5037
Corrupted Fate Scruffy Murphy's 0121 333 3201
The Domino Set/Artois O2 Academy 3 0870 477 2000
The Frenzies Wagon & Horses 0121 772 1403
Morgue Orgy Asylum 0121 233 1109
Pressure Kids Flapper 0121 236 2421
Scruffy Somethings/The New Ages Actress & Bishop 0121 236 7426
The Travelling Band/Ellen & The Escapades Hare & Hounds 0870 264 3333
12 Dirty Bullets Sunflower Lounge 0121 632 6756
BRIGHTON
db Band Prince Albert 01273 730 499
Breed 77 The Haunt 01273 770 847
The Denim/Chemical Smile Sticky Mike's Frog Bar 01273 749 465
Molly Nilsson The Hope 01273 723 568
BRISTOL
Andy Blake Presents World Unknown Exchange 0117 9304538
The Death Of Mr Smith/The Vulgar Chorus Fleece 0117 945 0996
Detached Stag & Hounds 0117 929 7048
Karma Kid Thekla 08713 100000
Roddy Woomble Folk House 0117 926 2987
Tom Baxter The Tunnels 0117 929 9008
4ft Fingers Louisiana 0117 926 5978
CARDIFF
Al Lewis/Gentle Good Norwegian Church Arts Centre 029 2049 9759
Devil's Gun Gwdihw Café Bar 029 2039 7933
Senser Bogiez 029 2034 1463
DERBY
Gerry McAvoy Flowerpot 01332 204955
EDINBURGH
Sister Sin Bannermans 0131 556 3254
Supersonic Vague Picture House 0844 847 1740
EXETER
Dizraeli And The Small Gods Phoenix 01392 667080
FALMOUTH
Mad Dog McRea Princess Pavilion 01326 211222
GATESHEAD
The Arteries The Central 0191 478 2543
GLASGOW
The Dirty Beggars Broadcast 0141 332 7304
Inspiral Carpets King Tut's Wah Wah Hut 0141 221 5279
Jaguar Skills Arches 0141 221 4001
GLOUCESTER
Stereo Influence/Swift Mavouver Guildhall Arts Centre 01452 503050
GUILDFORD
Jazz Morley Star Inn 01483 532 887
The Mojo Filters Boileroom 01483 539 539
HOVE
The Red Dirt Skinners Brunswick 01273 735254
HUDDERSFIELD
Bleach Blood/Beware Wolf Parish 01484 468801

LEEDS
Carnabells/St Somebody Cockpit Room 3 0113 2441573
The Chasing Dark New Roscoe 0113 246 0778
Little Victories/The Seagulls The Library 0113 2440794
The Ruts DC Brudenell Social Club 0113 243 5866
Seagraves Santiago 0113 244 4472
LEICESTER
Over The House/Flux The Cookie Jar 0116 2531212
Scholars Lock 42
Stereophonics De Montfort Hall 0116 233 3111
LIVERPOOL
The Morning Shakes/The Protagonists O2 Academy 2 0870 477 2000
LONDON
The Alarm O2 Academy Islington 0870 477 2000
Cancer Bats/Turbowolf/Brutality Will Prevail KOKO 020 7388 3222
Cookie Monsta/Mojo Cable Club 020 7403 7730

CLUB NME
LONDON
THUMPERS
KOKO
0844 847 2258

Crash Island/Bodhi Glitch/Le Masque Old Blue Last 020 7613 2478
Damo Suzuki Purcell Room 020 7960 4242
Dan Michaelson & The Coastguards St Pancras Old Church
Dan Reed Underworld 020 7482 1932
The Dogbones Barfly 0870 907 0999
DJ EZ Fabric 020 7336 8898
Falty DL Nest 020 7354 9993
Fred Balkayou/Gino/DR Cat Inspiral Lounge 020 7428 5875
Future Rock/The Wicked Tongues 100 Club 020 7636 0933
Georgia Barry Club Surya 020 7713 6262
Gretchen Peters Queen Elizabeth Hall 020 7960 4242
Hilary Hahn/Hauschka Bishopsgate Institute 020 7392 9220
Hypnotic Brass Ensemble Ronnie Scott's 020 7439 0747
Jakwob O2 Academy Islington 0870 477 2000
Johnny Marr O2 Shepherds Bush Empire 0870 771 2000
Kult Country Shacklewell Arms 020 7249 0810
Make Do And Mend/Daylight/Chain Of Flowers Borderline 020 7734 5547
Marc Ribot Café Oto 0871 230 1094
Maverick Sabre Proud Galleries 020 7482 3867
Mica Paris Hideaway 020 7561 0779
Miguel Campbell/Waifs & Strays/Tom Trago XOYO 020 7729 5959
The Musgraves/Rainmaker Barfly 0870 907 0999
Ne-Yo/Conor Maynard/Tulisa O2 0870 701 4444
Oneida Corsica Studios 0207 703 4760
Sam Russo/The Rivalries Windmill 020 8671 0700
Sealings Macbeth 020 7739 5095
Sedulus The Unicorn 020 7485 3073
Sheep On Drugs Mother 020 7739 5949
She Adores/Piers/Jessica Mary York Underbelly 020 7613 3105
Shrag/Comet Gain/Chips For The Poor The Lexington 020 7837 5387
Spooky/Elijah/Rude Kid/Skilliam Rhythm Factory 020 7247 9386
Status Quo Hammersmith Apollo 0870 606 3400
The Stranglers Roundhouse 020 7482 7318
Thumpers Club NME @ KOKO 0870 4325527
Zykopops/DJ Shefitza Ginglik 020 8749 2310
MANCHESTER
Bullet For My Valentine/Miss May I O2 Apollo 0870 401 8000
Chad Valley/Mausi Soup Kitchen 0161 236 5100
Duke & The Darlings Castle Hotel 0161 237 9485
El Gazelle/Purple Heart Parade Thirsty Scholar 0161 273 7543
James Zabiela/The 2 Bears Sankey's 0161 661 9668
Sam Lee Band On The Wall 0161 832 6625
Save Your Breath NQ Live 0161 834 8180
Theme Park/LULS Ruby Lounge 0161 834 1392
MILTON KEYNES
Yolanda Brown Stables 01908 280800
NEWCASTLE
Polly & The Billets Doux Cumberland Arms 0191 265 6151
Rachel Sermanni Cluny 2 0191 230 4474
Saint Vitus University 0191 261 2606
Stiff Little Fingers O2 Academy 0870 477 2000
NORWICH
Agent Orange Brickmakers 01603 441 118
Kutski Waterfront 01603 632 717
NOTTINGHAM
The Strypes Bodega Social Club 08713 100000
OTLEY
Chantel McGregor Korks 01943 462 020
OXFORD
B Traits O2 Academy 0870 477 2000
Flights Of Helios/Huck Bullingdon Arms 01865 244516
SALISBURY
Direwolves Music Box 01722 336 085
SHEFFIELD
The Courteeners O2 Academy 0870 477 2000
Eats Everything Plug 0114 276 7093
Riverside Corporation 0114 276 0262
SOUTHAMPTON
Broken Links Joiners 023 8022 5612
STOCKTON
Dead Sons KU Bar 07812 989537
STOKE ON TRENT
Conspire Sugarmill 01782 214 991
SWANSEA
James Hollingworth The Cross Keys
WAKEFIELD
Slander/Kamikaze Hotshot Snooty Fox 01924 374455
Wires The Hop 0871 230 1094
YORK
Morpheus Rising The Duchess 01904 641 413
Republica Fibbers 01904 651 250

SATURDAY
March 16

ABERDEEN
Woodenbox The Tunnels 01224 211121

BATH
Marabou Stalk Green Park Tavern 01225 400050

BELFAST
Kila Oh Yeah Music Centre 028 90 310 845
Villagers Empire 028 9024 9276
2ManyDJs Queen's University 028 9024 5133

BIRMINGHAM
City Lightz O2 Academy 3 0870 477 2000
Cold Fields Flapper 0121 236 2421
HEEMS Institute (Temple) 0844 248 5037
Johnny Marr Institute 0844 248 5037
King Krab Roadhouse 0121 624 2920
Star Of The Sea Irish Centre 0121 622 2314
The Stranglers O2 Academy 2 0870 477 2000
Subset/Drag Wagon & Horses 0121 772 1403

BOURNEMOUTH
Halestorm O2 Academy 0870 477 2000
Yashin Sound Circus 01202 551802

BRIGHTON
Elaquent Sticky Mike's Frog Bar 01273 749 465
Forestears/Rock Paper Panda The Haunt 01273 770 847
Kilo Kish/The Internet Audio 01273 624343
Roddy Woomble Unitarian Church 01273 330520

BRISTOL
Ayre Point/Darwin Republic Louisiana 0117 926 5978
Dizraeli And The Small Gods/Le Juki Fleece 0117 945 0996
The Edsel Furys Red Lion 0117 956 0230
First Degree Burns/Cazal Mr Wolf's 0117 927 3221
Frontier Ruckus Start The Bus 0117 930 4370
Jaguar Skills O2 Academy 0870 477 2000
Sam Evans Band Croft (Main Room) 0117 987 4144
Tour De Force No 51 07786 534666

CAMBRIDGE
Lewis Watson Portland Arms 01223 357268

CARDIFF
Dafydd Iwan Clwb Ifor Bach 029 2023 2199

COVENTRY
Frankie Cocozza Kasbah 024 7655 4473

DERBY
By The Rivers The Hairy Dog

DUNDEE
Kid Canaveral/Man Without Machines Beat Generator 01382 229226

DUNFERMLINE
Sam Lee Carnegie Hall 01383 314000

EDINBURGH
Made Of Glass/Gymnast Electric Circus 0131 226 4224
Nina Nesbitt The Liquidroom 0131 225 2564

EXETER
Floods Of Colour/Lion The Weak Cavern Club 01392 495 370
Jazz Morley Barnfield Theatre 01392 270891
Sound Of Sirens Phoenix 01392 667080

FALMOUTH
She Makes War Miss Peapod's 0871 230 1094

GLASGOW
Inspiral Carpets King Tut's Wah Wah Hut 0141 221 5279
Riverside Classic Grand 0141 847 0820
Tom Baxter Arches 0141 221 4001

GUILDFORD
Subsource/Sons Of Icarus University Of Surrey 01483 689 223

HAVANT
Damien O'Kane Spring Arts 023 9247 2700

HULL
The Brew Piper Club 01482 498931
Velvet Star New Adelphi 01482 348 216

LEEDS
Alright The Captain/Astronauts & Argonauts Fox & Newt 0113 243612
Direwolves/Svalbard Royal Park Cellars 0113 274 1758
The Gonzos/The Swindells Cockpit Room 3 0113 2441573
The Strikes Irish Centre 0113 248 9208
Tin Toys/Boundaries Eiger 0113 244 4105
The Tradition New Roscoe 0113 246 0778

The Courteeners, O2 Academy Brixton, London

LEICESTER
Airco/Evanstar Sumo 0116 285 6536
Bone Cult/The Jav'lins/Ruby Tuesday The Basement 0116 254 5386

LIVERPOOL
Faintest Idea/Liberation Mello Mello 0151 707 0898
Poltergeist Kazimier 0871 230 1094
The Strypes Leaf On Bold St 0151 707 7747

LONDON
Alarm Bells Old Blue Last 020 7613 2478
Andy C/Loadstar/Wilkinson Ewer Street Car Park
The Arteries Black Heart 020 7428 9730
The Courteeners O2 Academy Brixton 0870 477 2000
DJ Luck & MC Neat/My Panda Shall Fly The White House 02077207266
Familiar Creatures George Tavern 020 7790 1763
Fancy Chance & Trixie Malicious/Marcella & The Forget Me Nots/Loosers Weepers/Suri & The Sumatrans The Lexington 020 7837 5387
Furrow/Honeyslide Power Lunches Arts Café
Gabby Young & Other Animals Garage 020 7607 1818
Heart Of A Dog/Milly Hirst Sebright Arms 020 7729 0937
The Heatwave/Top Cat/Lady Leshurr Plan B 0870 1165421
Ian Pooley/A1 Bassline Cable Club 020 7403 7730
Inade/AX/Iron Fist Of The Sun Upstairs At The Garage 020 7607 1818
Joanna Gruesome/Sisterland/Tyrannosaurus Dead/Birdskulls Bull & Gate 020 7485 5358
Joe Driscoll & Sekou Kouyate/Nubiyan Twist/Bobby Gandolf Rich Mix 020 7613 7498
Karvel/Disraeli Gears/Lola Barfly 0870 907 0999
Killing Joke Forum 020 7344 0044
The Magic Band Under The Bridge 020 7957 8261
Mala/Martyn/Untold Fire Club 020 3242 0040
Molly Nilsson Birthdays 020 7923 1680
Roots Manuva/Ricky Ranking KOKO 020 7388 3222
The Scruff/Doggone/Mavis Underbelly 020 7613 3105
Sister Sin/New Device Underworld 020 7482 1932
Status Quo Hammersmith Apollo 0870 606 3400
Ten/The Galileo 7 Jamm 020 7274 5537
These Miles/Sol Flare/Lucifers Blues Comedy 020 7839 7261
Tim McGraw/Carrie Underwood/LeAnn Rimes O2 0870 701 4444
Young Astronaut/Control 229 Club 020 7631 8310

MANCHESTER
The Avett Brothers Ritz 0161 236 4355
Baker Maker/Twisted Machines Roadhouse 0161 228 1789
The Bouncing Souls/Make Do & Mend NQ Live 0161 834 8180
Gabrielle Young Sound Control 0161 236 0340
Lone/Brackles Sankey's 0161 661 9668
One Direction Arena
The Time & Space Machine Band On The Wall 0161 832 6625

MILTON KEYNES
Breed 77 Craufurd Arms 01908 313 864
Killaflaw Watershed 07935 641 660

NEWCASTLE
Driven Serious/Silver Trees Hoults Yard 0191 265 4282
Falling Red O2 Academy 0870 477 2000
Spring Offensive/The Union Choir New Bridge Studios
Theme Park Cluny 0191 230 4474

NORWICH
Lapalux/The Soft Arts Centre 01603 660 352
Meltdown/Metal Lust Waterfront 01603 632 717
Raw Edge Brickmakers 01603 441 118

NOTTINGHAM
Eva Plays Dead/Patriot Rebel Rock City 08713 100000
Ferocious Dog/Wholesome Fish Rescue Rooms 0115 958 8484
Mark Morriss Glee Club 0871 472 0400
Tir Na Nog Guitar Bar 07770 226 926

OXFORD
Gunning For Tamar/Wot Gorilla? O2 Academy 0870 477 2000
Janes Likes Books/The Wreck Scene Cellar 01865 244 761
Josh Flowers & The Wild Jericho Tavern 01865 311 775
Spindle Sect Bullingdon Arms 01865 244516

POOLE
Peter And The Test Tube Babies Mr Kyps 01202 748945

PRESTON
Amplifier 53 Degrees 01772 893 000

READING
The Jettes Rising Sun 0118 957 2974

SHEFFIELD
The Enid/Tangent/I/O Earth Corporation 0114 276 0262
Stornoway Leadmill 0114 221 2828

SOUTHAMPTON
Cancer Bats/Brutality Will Prevail University 023 8059 5000
The Doghouse Boatboys Talking Heads 023 8055 5899
Ezio/Yes Sir Boss! Brook 023 8055 5366
James Zabiela Junk Club 023 8033 5445

STOCKTON
The Ruts DC Georgian Theatre 01642 674115

ST ALBANS
King King Maltings Arts Theatre 01727 844222
TRC Pioneer Club 01727 850741

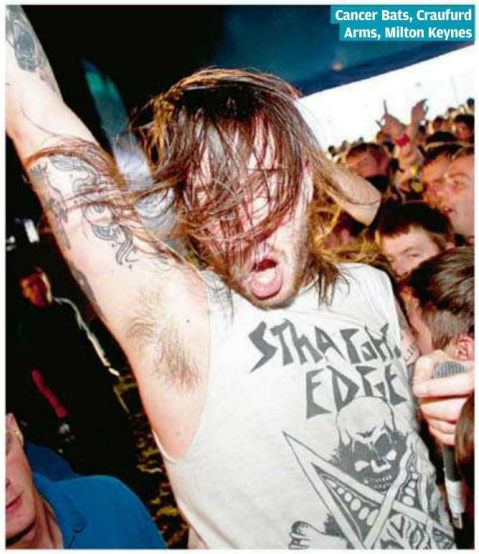
TUNBRIDGE WELLS
Republica The Forum 0871 277 7101

WAKEFIELD
Justice Rising Snooty Fox 01924 374455
Kath And The Kicks Escobar 01924 332000

WOLVERHAMPTON
Stereophonics Civic Hall 01902 552121

YORK
TV Smith/Louise Distras The Duchess 01904 641 413

SUNDAY
March 17


Cancer Bats, Craufurd Arms, Milton Keynes

BELFAST
Claw Laverys 028 9087 1106
Enslaved Limelight 028 9032 5942

BIRMINGHAM
Follow You Home O2 Academy 3 0870 477 2000
St Malo/Less For Murder Yardbird 0121 212 2524

BOURNEMOUTH
Rose's Pawn Shop Centre Stage

BRIGHTON
Dead Harts/Black Dogs Sticky Mike's Frog Bar 01273 749 465
My First Tooth/Olympians Prince Albert 01273 730 499

BRISTOL
Amplifier Fleece 0117 945 0996

CARDIFF
Pariso/Direwolves The Moon Club
The Travelling Band/Ellen & The Escapades Buffalo Bar 029 2031 0312
Yashin/Taking Hayley Clwb Ifor Bach 029 2023 2199

EDINBURGH
Rantum Scantum Captain's Bar 01316 682312
Ulrich Schnauss Electric Circus 0131 226 4224

GLASGOW
The Bouncing Souls/Cheap Girls Stereo 0141 576 5018
The Lost Souls Club Broadcast 0141 332 7304
Stiff Little Fingers Barrowland 0141 552 4601
Where The Folks At? Flying Duck 0141 564 1450

GLOUCESTER
Lewis Watson Guildhall Arts Centre 01452 503050

GUILDFORD
Fiction Boileroom 01483 539 539

HOVE
The Willows Brunswick 01273 735254

LEEDS
Gretchen Peters City Varieties 0845 644 1881
The Tradition New Roscoe 0113 246 0778

LEICESTER
Prophets Of The Sun The Cookie Jar 0116 2531212

LIVERPOOL
One Direction Echo Arena 0844 8000 400

LONDON
The Barracudas/David Buckley The Lexington 020 7837 5387
Bullet For My Valentine/Miss May I/Halestorm Roundhouse 020 7482 7318
Celer/Christoph Heemann/Hollywood Dream Trip Café Oto 0871 230 1094
Illion O2 Shepherds Bush Empire 0870 771 2000
Saint Vitus/Mos Generator Garage 020 7607 1818
Status Quo Wembley Arena 0870 060 0870
Wot Gorilla?/I Saved Latin/Here Lies Goliath/Katie Malco Old Blue Last 020 7613 2478

MANCHESTER
Bill Ryder-Jones Castle Hotel 0161 237 9485
Eels Academy 0161 832 1111
The Lonesome Penniless Kings Arms 0161 832 3605
Sam Russo Wahlbar 0161 637 3736

MILTON KEYNES
Cancer Bats/Brutality Will Prevail Craufurd Arms 01908 313 864

NEWCASTLE
Skunk Anansie O2 Academy 0870 477 2000

NORWICH
Steve Farrell Brickmakers 01603 441 118

OXFORD
Spring Offensive/Richard Walters Turl Street Kitchen 01865 264171

PRESTON
Stornoway 53 Degrees 01772 893 000

SHEFFIELD
It Bites/Mangrove/Manning Corporation 0114 276 0262
Straight Razor Angels Greystones 0114 266 5599

WATFORD
Scholars The White Lion

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
March 18

BIRMINGHAM
Red Bird Sky Crescent Theatre 0121 643 5858
Tom Baxter Institute (Library) 0844 248 5037

BRIGHTON
Miss May I The Haunt 01273 770 847
Under The Surface/Van Susans
Latest Music Bar 01273 687 171
Wot Gorilla? Green Door Store 07894 267 053

BRISTOL
The Red Jumpsuit Apparatus Thekla 08713 100000

CAMBRIDGE
Fiction Portland Arms 01223 357268

CARDIFF
Lewis Watson Clwb Ifor Bach 029 2023 2199

EDINBURGH
Lucy & Amy Captain's Bar 01316 682312

GLASGOW
Eels O2 Academy 0870 477 2000
Skunk Anansie/Beware Of Darkness O2 ABC 0870 903 3444
Theme Park King Tut's Wah Wah Hut 0141 221 5279

LEEDS
Alisia Casper Oporto 0113 245 4444
Cowtown Wharf Chambers
Exclamation Pony Brudenell Social Club 0113 243 5866
Make Do & Mend/Daylight/Chain Of Flowers Cockpit Room 3 0113 2441573
Stereophonics O2 Academy 0870 477 2000

LEICESTER
Maria Muldaur Musician 0116 251 0080

LIVERPOOL
Wild Nothing Kazimier 0871 230 1094

LONDON
Alex Goot Borderline 020 7734 5547
Cody Chestnutt Bush Hall 020 8222 6955
Dopamine Barfly 0870 907 0999
The Family Rain Sebright Arms 020 7729 0937
HEEMS Birthdays 020 7923 1680
Logic Plan B 08701 165421
The Mariner's Children The Lexington 020 7837 5387

MANCHESTER
Gunning For Tamar/Ninetails Hotel 0161 237 9485
Palm Reader/Bison Retro Bar 0161 274 4892
Sunless 97 Trof Fallowfield 0161 224 0467

NEWCASTLE
Republica/Tenek O2 Academy 0870 477 2000

NORWICH
Cancer Bats/Brutality Will Prevail Waterfront 01603 632 717

OXFORD
The Stranglers O2 Academy 0870 477 2000

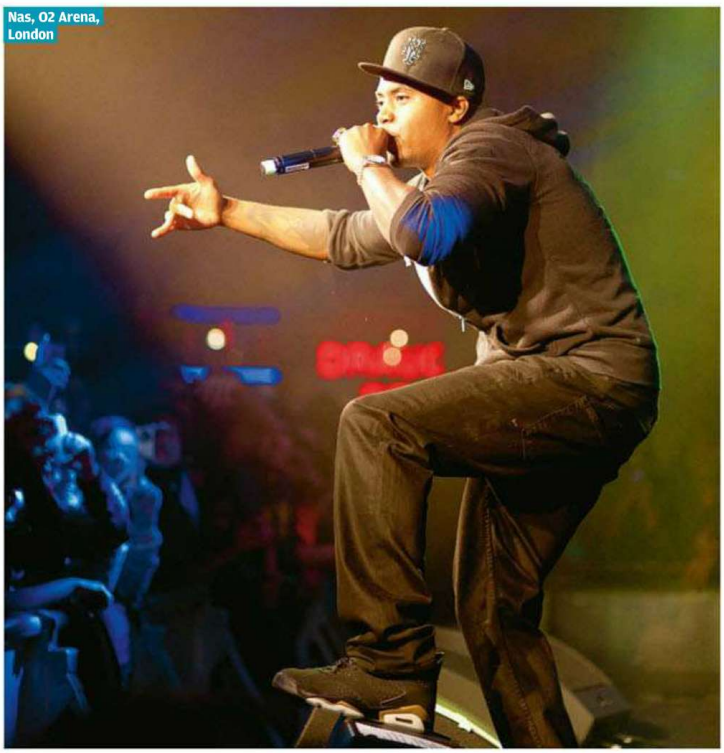
SHEFFIELD
Ghost/Gojira/The Defiled O2 Academy 0870 477 2000
Johnny Marr Leadmill 0114 221 2828

SOUTHAMPTON
Peter Hook & The Light Brook 023 8055 5366

YORK
Amplifier The Duchess 01904 641 413

The Family Rain, Sebright Arms, London

TUESDAY
March 19


Nas, O2 Arena, London

BATH
The Heavy Komedia 0845 293 8480

BIRMINGHAM
Al Lewis Hare & Hounds 0870 264 3333
Lost At Home/The Callout Roadhouse 0121 624 2920

BRIGHTON
Cody Chesnutt Concorde 2 01273 673 311
Fiction Green Door Store 07894 267 053

BRISTOL
Deicide/Destinity Fleece 0117 945 0996
Geisha/Sonance Croft (Main Room) 0117 987 4144
Repo Man Croft (Front Bar) 0117 987 4144
The Travelling Band/Ellen & The Escapades Thekla 08713 100000

CAMBRIDGE
Stiff Little Fingers Junction 01223 511511

CARDIFF
Colours Of One/Stars & Flights Buffalo Bar 02920 310312
Dopamine/The Missive Clwb Ifor Bach 029 2023 2199
Rusty Shackle Gwdihw Café Bar 029 2039 7933

CHESTER
Sex Hands/Irma Vep Telford's Warehouse 01244 390090

DERBY
O Duo Assembly Rooms 01332 255800

EXETER
Palma Violets University 01392 263519
The Red Jumpsuit Apparatus/Rat Attack Cavern Club 01392 495 370

GATESHEAD
Red Sky Falling Three Tuns 0191 487 0666

GLASGOW
Brandt Brauer Frick Cottiers Theatre 0141 334 9214
The Ciazarn Affair Ivory Blacks 0141 221 7871
Ghost/Gojira O2 Academy 0870 477 2000
Johnny Marr/FURS O2 ABC 0870 903 3444
Make Do & Mend Audio

GUILDFORD
Public Service Broadcasting Boileroom 01483 539 539

LEEDS
Eels O2 Academy 0870 477 2000
Republica/Tenet Brudenell Social Club 0113 243 5866
TG Elias/Spirit Of John Milo 0113 245 7101

LEICESTER
Josh Kemp Musician 0116 251 0080

LONDON
Blackeye Shacklewell Arms 020 7249 0810
Divorce/Her Parents/Poino Macbeth 020 7739 5095
Fimber Bravo Barfly 0870 907 0999
Hammers/Svalbard/Direwolves Old Blue Last 020 7613 2478
Life In Film Birthdays 020 7923 1680
Matmos/People Like Us XOYO 020 7729 5959
The Men/Parquet Courts Garage 020 7607 1818
Nas/Meek Mill/Iggy Azalea O2 0870 701 4444
Revere/Dead Flowers/The B Of The Bang 100 Club 020 7636 0933
Rick Redbeard Slaughtered Lamb 020 8682 4080
Ryan Adams/Beth Orton Royal Albert Hall 020 7589 8212
Spring Offensive/Olympians/Wild Swim The Lexington 020 7837 5387
Tiny Ruins Green Note 0871 230 1094
Voltage Black/Making Marks/ Victoria & Jacob/The Lone Taxidermist Buffalo Bar 020 7359 6191

MANCHESTER
Alex Goot Deaf Institute 0161 330 4019
Finch/Mallory Knox Ritz 0161 236 4355
Frontier Ruckus Ruby Lounge 0161 834 1392
John Smith Band On The Wall 0161 832 6625
Wild Nothing Sound Control 0161 236 0340

MILTON KEYNES
Wheatus Crauford Arms 01908 313864

NEWCASTLE
The Bouncing Souls/Cheap Girls O2 Academy 0870 477 2000

NORWICH
Lucky Jango Brickmakers 01603 441 118
Maia Bicycle Shop 01603 625 777

NOTTINGHAM
Cancer Bats/Brutality Will Prevail Rescue Rooms 0115 958 8484
Long Distance Calling Rock City 08713 100000
Mele Stealth 08713 100000
The Stranglers Rock City 08713 100000

PORTSMOUTH
Stornoway Wedgewood Rooms 023 9286 3911

SHEFFIELD
Bastille/To Kill A King Leadmill 0114 221 2828
One Direction Motorpoint Arena 0114 2565656
Theme Park Harley 0114 275 2288

WAKEFIELD
Radiostorm Snooty Fox 01924 374455

WOLVERHAMPTON
The Ramonas Robin 2 01902 497860

YORK
Tom Baxter Fibbers 01904 651 250

THIS WEEK IN 1996

SHITTING ON CORNFLAKES AND WAKING UP WITH A WOODY

LIAM'S BONER HEAD

The transcript of Oasis' first live coast-to-coast US radio interview (a nail-biting broadcast for producers) is printed in the news section. "What was it like to play on the David Letterman show?" asks Natalie in Staten Island. Liam: "Cold. Freezing. He's a weirdo, man. He's a freak. It was, like, minus 12." Liam also enquires "Where's the Midwest? What goes down? What's in the Midwest?" and explains their new album title: "It's meant to be a plant, innit, morning glory? Or when you wake up with a rather large one on."

IT'S A JUNGLE OUT THERE

King of jungle Goldie takes Sylvia Patterson to Brighton, stop one on his first ever tour of the UK, and rhapsodises about his dog Massive and his "missus" (better known as Björk). Goldie, who confesses that his troubled childhood in care has left him filled with uncertainty, believes strongly in the power of jungle, asserting: "This is a music that's brought people together. The fundamental fact is that it's about multiculture. And it's unique in this country."

SHIRLEY SASSY

"I used to go into my hotel room at nights and just scream my head off," says Shirley Manson reassuringly of her first days as singer of grunge-pop supergroup Garbage, the quartet formed by '90s alt-rock über-producer Butch Vig – he of 'Nevermind' fame – with guitarist/bassist Duke Erikson, guitarist Steve Marker and Manson (who Vig spotted singing with Edinburgh band Goodbye Mr Mackenzie on MTV). Having released their debut, 'Garbage', the previous year, they're teetering on the brink of a massive mainstream breakthrough, and dealing with it well.

Manson's 'refreshing' frankness continues as she discusses the time she defecated on an ex-boyfriend's cornflakes; her virginity, lost at age 15 to a 25-year-old music teacher; and her feelings about Take That splitting up ("Gary Barlow going solo? Talk about a charisma bypass").

As Duke and Butch talk about Liam Gallagher's singing voice and its "incredible charisma", Manson denies fuzzy feelings for the Oasis frontman. "Don't you dare print that! I don't fancy him anyway! I just fancy his larynx."

Beans all spilled, she backtracks. "Oh god, I've had enough of telling people things like this! Let's talk about Goethe! My mother keeps saying, 'Shirley, people are going to think you're a moron.' And I'm going, 'Och, no, Mum', but inside I'm thinking, 'Am I a moron? Do I behave like a moron?' I just want to be as honest as I can."

Also In The Issue That Week

- The flak continues to fly after Jarvis Cocker's stage invasion during Michael Jackson's Brits performance. Angry letters are exchanged as Jarv's label attempts to clear him of charges that he attacked the children onstage.
- Gary Numan reflects on a rather exciting career: "My dad had a petrol bomb put under the car, my mum received a kidnap threat and I had a dozen death threats."
- Lush guitarist Emma Anderson tells *NME*'s Roger Morton about their idiosyncratic approach to love songs: "Normally it's '*Oh, I love you baby*'. We do '*I hate you, baby*'."
- The Beatles' 'Anthology 2' is given 10/10 by *NME*'s David Quantick, who lectures: "Oasis, Blur? These people are defined by the fact that they make music that constantly and explicitly refers to the past. The Beatles only made music that referred to the future."

NME

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KEVIN CUMMINS

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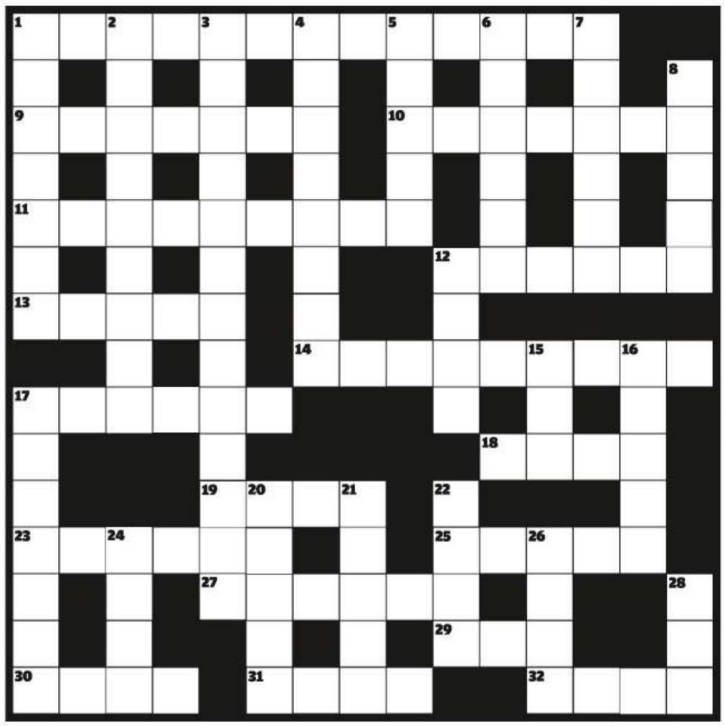
TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+19A 'Sigh No More' no more. Keep it all very hush-hush (8-2-3-4)
9 *"And the walls kept tumbling down in the city we love"*, 2013 (7)
10 *"The night time is the right time, don't you know girl/You've heard it all before"*, 2010 (7)
11 Each side of the Biffy Clyro disc (9)
12 Wind instruments on a Hot Chip single (6)
13+14A *"Four-letter word just to get me along/ It's a difficulty and I'm biting on my tongue"*, 2008 (5-3-2-4)
17+28D How anthem was rewritten by Travis (3-3-3)
18 (See 20 down)
19 (See 1 across)
23 Wiz Khalifa will arrive for his performance (4-2)
25 It's '____ Madness' to speak of their 'greatest hits' album (5)
27 Ralph in the end goes to central France to find a female American folk singer (6)
29 (See 5 down)
30 At the end of the day it's just an album by The The (4)
31 Having a bit of a lax mentality in naming an American punk band (1-3)
32 Record label that has featured Feeder, I Am Kloot and Morcheeba (4)

CLUES DOWN

1 Erase the recording made by The Surfaris and of the remake by The Fat Boys & The Beach Boys (4-3)
2 Coldplay song is where I'm at (2-2-5)
3 Can I ask you all to rise from your seats and welcome British Sea Power (6-5-2)
4 I want Ron to remix a Deacon Blue album (8)
5+29A *"Where are you, and I'm so sorry/I can't sleep, I cannot dream tonight"*, 2004 (1-4-3)
6 (See 17 down)
7+16D No more till I sort out a Yorkshire band who visited 'Parallel Worlds' (6-5)
8 Stupid to name a punk band fronted by Steve Ignorant (5)
12 *"____, what you like is in the limo/____, what you get is no tomorrow"*, 1975 (4)
15 Paramore to bring out a single immediately (3)
16 (See 7 down)
17+6D *"This ain't no upwardly mobile freeway, oh no, this is _____ ____"*, 1989 (3-4-2-4)
20+18A Under which name 'Windowlicker' Richard James recorded (5-4)
21 They went 'Spiralling' and became 'Disconnected' (5)
22 She's there with *"sky"* and *"diamonds"* (4)
24 The Hollies in the end finish up with a Chvrches number (4)
26 *"I bought a ticket to the world, but now I've come back again"*, 1983 (4)
28 (See 17 across)

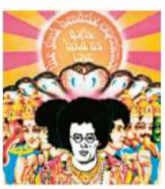
FEBRUARY 9 ANSWERS

ACROSS
1 Indian Summer, 11 Scott Walker, 12+26A If I Had A Gun, 13+19A Don't Stop, 14 Prince, 17 Toy, 18 Eat It, 27 So Sick, 28+32D Next Year, 30 Dolby, 34 Duel, 35 A-Ha, 36 Sunny

DOWN
1 It's Time, 2 Doolittle, 3 Antidotes, 4+8A Shaun Ryder, 5+9D Mike Dirnt, 6 Errors, 7+37A Ry Cooder, 10 Racey, 15 Cohn, 16 Hot Shot, 19 Sir, 20 Jaded, 21 Angel, 22 Sun, 23+20A Pissed Jeans, 24 Animals, 25+23A Unknown Pleasures, 29 X-Ray, 31 Oh No, 33 Zac

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, March 19, 2013, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



COLLECTORS' CORNER

THE ROLLING STONES

The musical gems that no Stones fan should be without

I WANNA BE YOUR MAN (1963)

Although not their debut single (that was a cover of Chuck Berry's 'Come On'), this follow-up is a significant song in the Stones' history as it was donated by their arch rivals The Beatles. Legend has it that Mick Jagger and Keith Richards were actually in the room when Lennon and McCartney were completing it.

Need To Know: The Stones pointedly opened their first 50th anniversary show in 2012 at London's O2 Arena with a version of this.

COCKSUCKER BLUES (1972)

Filmed by Robert Frank on the band's notorious 1972 US tour in support of their 'Exile On Main St' album, the movie has never had an official release. This is because controversial scenes include a groupie injecting heroin and Mick Jagger having a cheeky line backstage.

Need To Know: A film featuring only live footage, called *Ladies And Gentlemen: The Rolling Stones*, was released in 1974 instead.

HIGHWIRE (1991)

The Stones never really got caught up in political issues directly. So it was something of a surprise when this track, a studio recording tacked on to the 1991 live album 'Flashpoint' and subsequently released as a single, concerned the issues leading up to the Gulf War that was raging at the time, led by the US after Iraq's invasion of Kuwait. The song sneaked into the UK Top 30.

Need To Know: The video was directed by acclaimed filmmaker Julien Temple.

SINGLES 1968–1971 (2005)

One of three box-sets released at around the same time (the other two covering '63–'65 and '65–'67), this features all the A-sides and B-sides from a fecund but turbulent period in the band's career – even though there was Altamont and the death of Brian Jones to contend with, they still had success with the likes of 'Jumpin' Jack Flash', 'Brown Sugar' and 'Honky Tonk Women'.

Need To Know: 'Memo From Turner', included here, was a Mick Jagger solo single.

WORDS: ALAN WOODHOUSE PHOTO: GETTY

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Lisa Wright

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Letter of the week

The best of the NME mailbag

WIN!
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PALMA POWER

From: Juliette Rowsell
To: *NME*

I would like to start off by making a formal, public apology. This time six months ago, when Palma Violets first graced the cover of *NME*, I thought, 'Oh no, here we go. It's Viva Brother all over again.' I couldn't have been more wrong. Having bought a ticket for the NME Awards Tour I was immensely excited, but nothing could have prepared me for the night ahead. Forget the Olympics Opening Ceremony. For me, the musical highlight of the last 12 months was seeing Palma Violets blast out 'Best Of Friends' to an electric Birmingham crowd. Then only a week later we're gifted with '180'! What Palma Violets have given us is a glorious diamond in the rough. The thing that people slagging off the album don't understand is that we don't want a 'perfect' record with cameos from Jay-Z and lyrics by Ed Sheeran; '180' reeks of chart rebellion (I mean, they've even made keyboard players cool) and, in doing so, captures the mood of a generation, sticking two fingers up to critics and haters alike. Step up for Palma Violets, because you bloody deserve it.

NME's response...

Apology accepted, Juliette. The problem with getting really, really excited about a band these days is that it's all too easy to have it dismissed as buzz-stirring hyperbole. With only 'Best Of Friends' kicking around for a long time, it's easy to see why you might have thought that about the Palma boys too. But, as you can attest, the second you clap eyes on Sam and Chilli careering into each other, Pete nonchalantly noodling at his keys and Will standing atop his bass drum live then you know this lot are the real deal. Palma Violets and '180' are – exactly as you say – diamonds in the rough. They're the epitome of youthful, excitable energy and the warts'n'all package that comes with it. Sure, your nan would probably frown. Sure, they could probably do with washing a little more often. But being young and in a band isn't about playing nicely, it's about playing up, having as much fun as possible and taking as many people along for the ride as you can. Glad you're on board for it too – LW

NO LOVE

From: Tim Stansfield
To: *NME*

After reading your recent review of Pure Love's new album 'Anthems', I am very disappointed in the lack of understanding and the one-track opinion of the writer. It seemed to me that he holds some sort of a grudge. It was not a perfect first album, however in no way did it deserve the 1/10 grade you have given it. This is a band making no money, but giving show-stopping live performances up and down the length of the country and giving their heart and soul to music – music that's not what people want to hear, but what they want to play. Think again of your morals and what you are standing for before putting a detrimental mark on a new band getting their feet off the ground.

From: *NME*
To: Tim Stansfield

Well, as it so happens, I have it on good authority that Tom Howard (the writer concerned) actually tried to form a group called Pure Luv – a hip-hop project solely focused on covering records released by the Queens of Noize's Luv Luv Luv label – around the time Frank Carter was putting together his new band. It never got off the ground. Maybe this is the grudge you speak of? Either that or making "music that's not what people want to hear" isn't going to get you a very good score. I forget which – LW

RIGHT DIRECTION

From: Frankie Fowell
To: *NME*

I would just like to thank you for nominating and awarding Harry Styles the Villain Of The Year Award. I am a 16-year-old female so fit into One Direction's target audience, however I despise their 'music' and get it shoved down my throat (my ears?) every day. People's reactions to the news at school have been hilarious, so thank you for providing me with the best entertainment I've had this year. Hopefully after this the only direction they'll be going is down.

From: Charlotte Hawksworth
To: *NME*

I just thought I would let you know how much the whole Harry Styles getting the Villain Of The Year Award has cheered me up. I suppose you can't say anything about their fans' unbatterable, if not a little (lot) fucked-up, level of loyalty to One Direction though. My younger sister has fallen into the grasp of those baby-faced twits, screams every time they are on the radio and has spent actual money to go and see them. I have tried to teach her better ways, set a good example – Muse, Radiohead, David Bowie, The Smiths, Jake Bugg (topical) – to name but a few and all to no avail.

From: *NME*
To: Frankie, Charlotte

Ah, you guys. You are like needles of reason in a hormonal haystack. The amount of terrifyingly enraged hate mail we've got from incensed Styles fans (see page 19 for proof) is pure lolz until you realise that these are actual real human beings who genuinely care that much about what a magazine they don't read says about a person they don't know. If you are stuck for any more comebacks, however, I also quite like reminding people that One Direction (aka 1D) have also willingly chosen a name that fundamentally defines them as being one-dimensional and depthless. Feel free to borrow that one – LW

STRYPES (OVER)HYPE

From: Owen Martin
To: *NME*

Having seen The Strypes many times when they started out in their hometown playing to small crowds, it seems to me

DAN DENNISON, ANDY WILLSHER

that the UK have already missed out on the best from these lads. During that first year of gigs around the area they played a terrific mix of numbers, ranging from The Beatles' 'Rain' (the best version ever by anyone, including the Fab Four) to blistering versions of 'Keep On Running' and great takes on various Kinks, Animals, Motown and Libertines tunes, to name but a few. There was always great anticipation as to what they would pull out next and most times their versions breathed fresh, new life into old standards. Somewhere along the way there was a conscious decision to change their set to solely 12-bar blues material as opposed to that being just one part of the mix. They certainly are still impressive live, but I think people are also missing out on what else they can do.

From: *NME*
To: Owen Martin
Bit of a weird one, this. Part of me kind of sees where you're coming from – you had a better time at their earlier gigs, it was more varied etc, etc – but when we're just talking about a set of covers, does talking about 'progression' and 'going in a different direction' even count? I mean, isn't it just a bit like saying, "Well, I like 'Now... 64', but man it ain't a patch on the halcyon days of 'Now... 48'? I guess that's the dilemma with The Strypes in general though: how far can you talk in normal terms about them when they're not creating anything of their own? Hopefully they'll start putting pen to paper and do away with the doubts soon. Oh, and 'Rain'? Better than the original by The Beatles? The actual Beatles?! Let's agree to disagree on that one... – LW

STALKERS
From: Kaitlyn Sharkey
To: *NME*
I saw the Palma Violets at the 100 Club in London tonight, where they put on a great show! I met Chilli outside afterwards, he was so nice and really cool about letting me get a picture with him!

BATTLE OF B-TOWN
From: Billy Bentley
To: *NME*
After reading your 'Peace' [*Clever – Puns Ed*] on Swim Deep this week, I was disappointed to see you say that they were previously in the shadow of Peace. They were in no shadow whatsoever, it is only the way you materialise bands that meant they got less of a feature [*Eh? – Plain English Ed*]. Now the NME Awards Tour is over, you seem to think you can jump on the bandwagon that everyone has been following for months except yourselves. It is a shame you did not give them the hype when they deserved it, as they could have easily been on the tour instead of Miles Kane.

From: *NME*
To: Billy Bentley
I know you're only standing up for a band you like Billy, but I think you might have got the wrong end of the stick here. Fact is, by the time Swim Deep had released a couple of tracks, Peace already had a tantalising EP-shaped foot further in the door. The fact that Austin and co maybe took a little longer to get going wasn't because we didn't rate them, but because they just didn't have as much available to rate (also, out of interest, they got an *NME Radar* feature nearly seven months ago). When bands are so closely linked there are always going to be comparisons. It's unavoidable. But if things keep carrying on as excitingly as they are, then we're all for having a multiple-way tie in Birmingham's musical race. Oh, and just so we don't have a repeat of this one in another six months time: Superfood. Keep yer ears out... – LW

FALL OUT FANS
From: Connie Phillips
To: *NME*
I know Fall Out Boy aren't your cup of tea, *NME*, but I'm telling you this regardless. I managed to get tickets for their UK comeback gig at Camden Underworld, so I travelled down to London from Hull in the morning and queued up from lunchtime with many other excited fans. At around 3pm we got free pizza from the takeaway next door that the band had paid for, which was great. The show itself was absolutely brilliant, they were on top form and Patrick's vocals sounded insane. The set included mostly older songs from the first few albums, and some obscure ones they never used to play. You Me At Six were stood watching, looking in awe at the band that gave them their big break back in 2008. The atmosphere was incredible and it was clear that, as Pete said, "The take over, the motherfucking break's over."

From: *NME*
To: Connie Phillips
Well, that's all well and good Connie, but I got a pizza for a quid from Iceland the other day and what made it even better was that I didn't have to listen to Fall Out Boy at all. So, each to their own, y'know? – LW

ARGHHHHH
From: Steve Gergus
To: *NME*
I have a question. You've always loved Muse, you gave them so many awards over the years, what's with nominating them for Worst Band when they've been Best Band for such a long time?

STALKERS
From: Emma Pettit
To: *NME*
This is me with Lindsey and Julie from Deap Vally at Sheffield Queens Social Club! Lindsey looks great in the scarf I knitted for her. It was a mind-blowing performance. We need more raw music – long live rock'n'roll!!!

I don't quite understand, you've always had a great relationship with the lads.

From: *NME*
To: Steve Gergus
IS THIS SERIOUSLY STILL GOING ON? How many times guys?! PUBLIC VOTE *shoots self* – LW

Web Slinging

The highlight of this week's NME.COM action

JUSTIN WRITING WITH ONE DIRECTION

Rounding off what has surely been the most weirdly One Direction-heavy week in *NME* history comes the news that Vaccines frontman Justin Young has been having something of a songwriting sesh with the teen pop stars. Speaking after 1D-er Niall Horan revealed the pairing on Twitter, Young declared that it was "really interesting" to be writing with "pretty much the biggest pop band on the planet". We bet it was. He added: "It was a very different world and very different process – that was one of the reasons I wanted to do it. I've always said I love pop music and how much I want to write pop music. It's the first time I've ever done anything like that. They do indeed contribute."
A lot of *NME.COM* readers didn't seem so happy about Justin's new, ahem, direction...

Best of the responses...

This is the official end of The Vaccines' attempt to save British rock'n'roll. Camden Town is quiet once again.
Peter Brannigan

The Vaccines are a decent band, but why on Earth are they writing songs for a pop group that doesn't have any talent bar their constant appearances in newspapers.
Harriet Rigby

Imagine the egg/face ratio of all the butt-hurt 'alternative' people if this actually turns out alright.
Bradley Nash

I don't see the problem here? If you just want to make one genre of music you must be the most boring cunt in the land. Fair play to him.
Lee Jeffrey

Don't understand the negative comments. We might hear a One Direction song we'll like?
Arion Xenos

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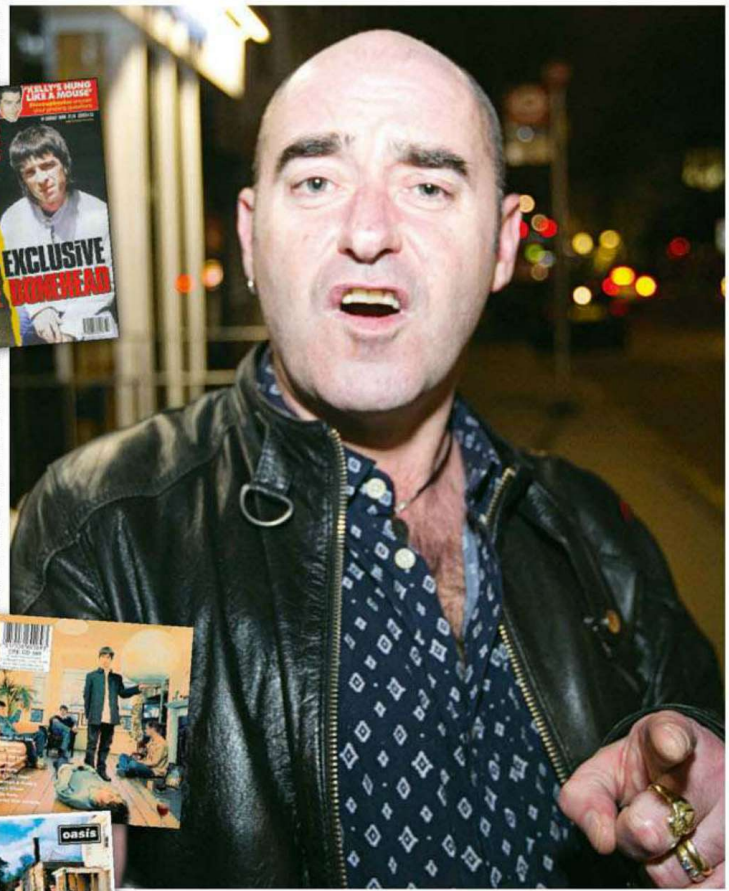
DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BONEHEAD
EX-OASIS



QUESTION 1
How many chords would you have to learn to correctly strum along to the whole of 'Definitely Maybe' – 20, 30 or 40?
"Give me 45 minutes and I'll get back to you on that one. I'm trying to do an average. I'll say 30."
Correct. 'Married With Children' has the most at 10. 'Columbia' has a mere three chords

QUESTION 2
What was the coverline on the front of NME when you left Oasis in August 1999?
"Don't Look Back In Anger?"
Wrong. It was 'Bye Bye Bonehead'
"You could have come up with something better than that!"

QUESTION 3
What colour is your guitar in the otherwise black-and-white video for 'Wonderwall'?
"It was an acoustic guitar and we stuck a fake cardboard front on it. Lime green?"
Correct. Then it went yellow

No need for that megaphone Noel...

QUESTION 4
Which of your kids' audio books did you tell NME you played from your iPod accidentally while DJing?
"Oh, yeah. *The Lion, The Witch And The Wardrobe* (pictured right). Two and a half minutes into it they were all raving."
Correct

QUESTION 5
How many people turned up to Oasis' gig at the Duchess Of York in Leeds in 1994?
"Two. I remember it well. It was a lad and a girl and they were eating a kebab. They had an argument and one stormed out. Six weeks later they were queuing out of the door."
Correct

Aslan was a massive Oasis fan back in the day

QUESTION 6
Who is sitting where on the back cover of 'Definitely Maybe'?
"I could tell you the front cover! Liam's still lying on the floor. Noel's stood up with the globe in his hand..."
Half a point. Tony McCarroll is on the sofa, Guigsy is on the chair and you're sitting by fireplace. It used to be your house, but who lives there now?
"I gave it to my sisters when the royalty cheques kicked in and I moved on to to posher pastures. Six months later they sold it at a massive profit. I don't think the guy who bought it knew what he was buying, but I bet every six months he gets his mates round and they'll do a recreation of the front cover with real red wine, not Ribena."

QUESTION 7
What proportion of the population applied for Knebworth tickets in 1996?

Knebworth was as big as Liam's jumper

"It was a stupid amount: 2.5 million people."
Correct, roughly one in every 20 people who lived in the UK. What is your fondest memory of the event?
"It certainly wasn't waking up with a hangover in a motor home two metres from the back of the stage to The Prodigy pounding it out. My real memory is flying in by helicopter and seeing all the people."

QUESTION 8
What instrument were you playing when Oasis performed 'Whatever' on Top Of The Pops in 1994?
"I play the cello. I think I did a pretty convincing job."
Correct. Are you an accomplished cellist?
"I could probably get 'Happy Birthday' or 'Twinkle Twinkle Little Star' out of it."

Bonehead on cello? Yeah, 'Whatever'...

QUESTON 9
Complete the lyrics from 'Bonehead's Bank Holiday'. "I met a funny-looking girl/On a crowded beach in Spain..."
"'Her name was Avaline...' Erm, something about 'good time'?"
Er, close enough. "She said she came to Spain to have a good time"

QUESTION 10
Can you name three criticisms Noel Gallagher has about 'Be Here Now'?
"Too many drugs. Too many hangers-on?"
Half a point. "The sound of a bunch of guys on coke not giving a fuck. All the songs are really long and all the lyrics are shit and for every millisecond Liam is not saying a word, there's a Wayne's World-style guitar riff in there"
"I always read his quotes and think, 'Come on, Noel. It's not that bad.'"

Total Score
8/10

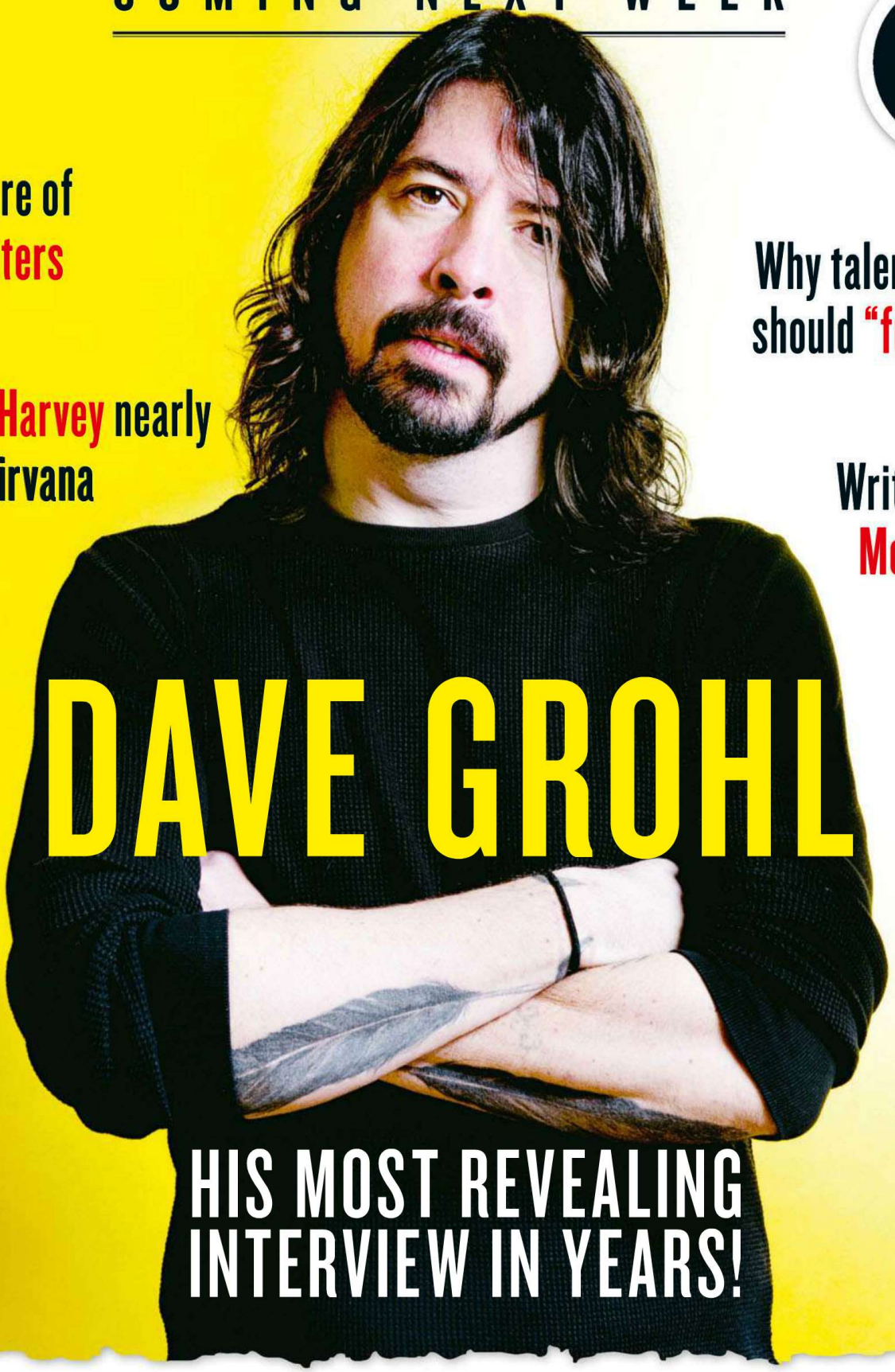
"I thought I was going to get about two. I've been googling Oasis B-sides and chart positions all morning!"

WORDS: RICH PELLEY PHOTO: DAN DENNISON

COMING NEXT WEEK

OUT WEDNESDAY MARCH 20

1. The future of Foo Fighters
2. How PJ Harvey nearly joined Nirvana
3. Why talent shows should "fuck off!"
4. Writing with McCartney



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